

# CHARACTER LAYOUT TEST

## SEASON 5



Dear Animator:

The following character layout test is designed to enable our directors to evaluate your ability to draw in the KING OF THE HILL style.

Before approaching the layout test, carefully study the enclosed material. Use the storyboard as a guide, but follow these general notes and hints:

Put characters on model by using model sheets enclosed.

Refine and elaborate acting by listening to audio track carefully.

Adjust overall composition if needed.

Treat characters as if they have dimension and weight (they are not flat paper people walking and talking and flapping in the breeze).

We don't need full animation, but enough poses to describe the action and emotion.

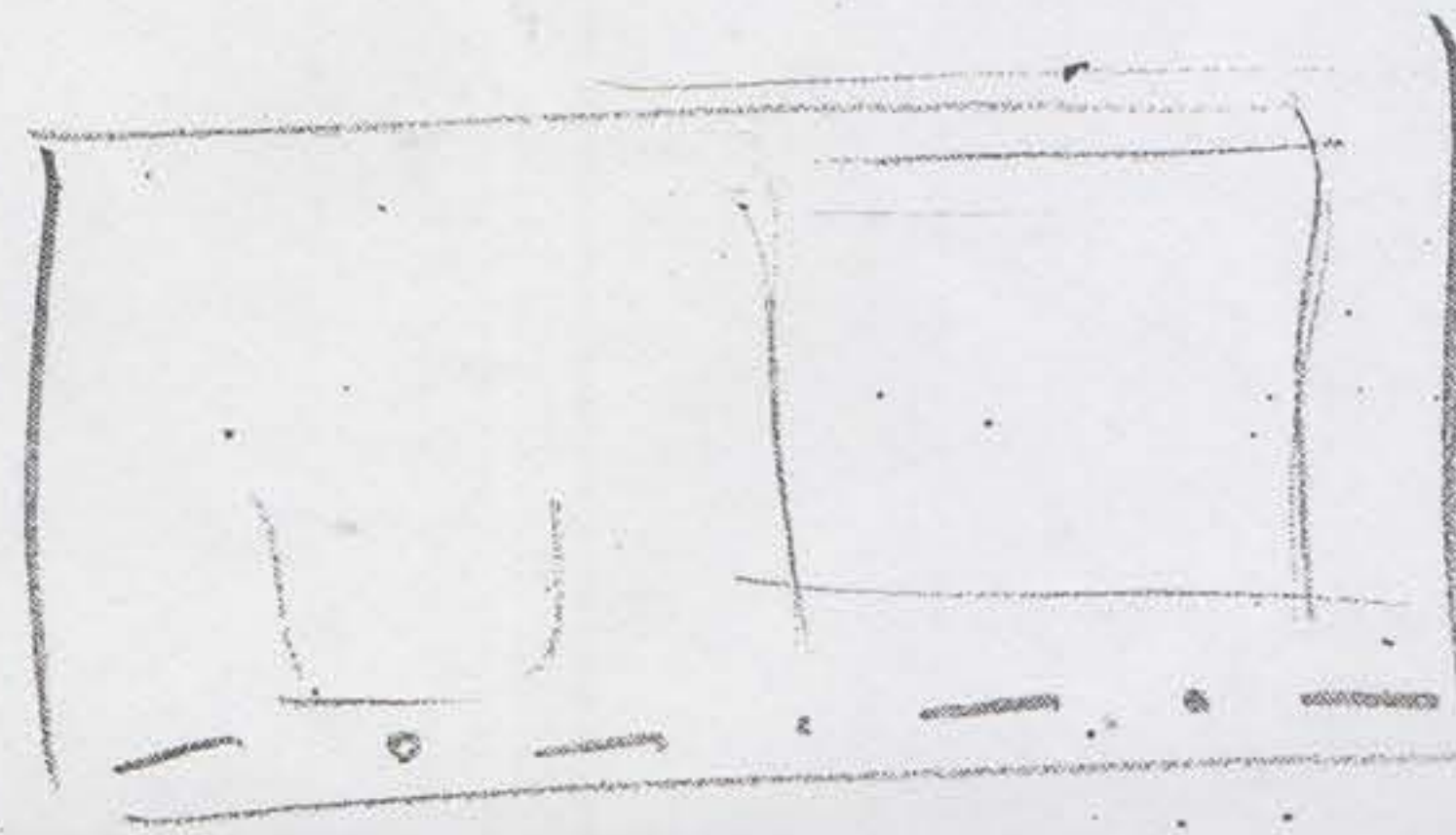
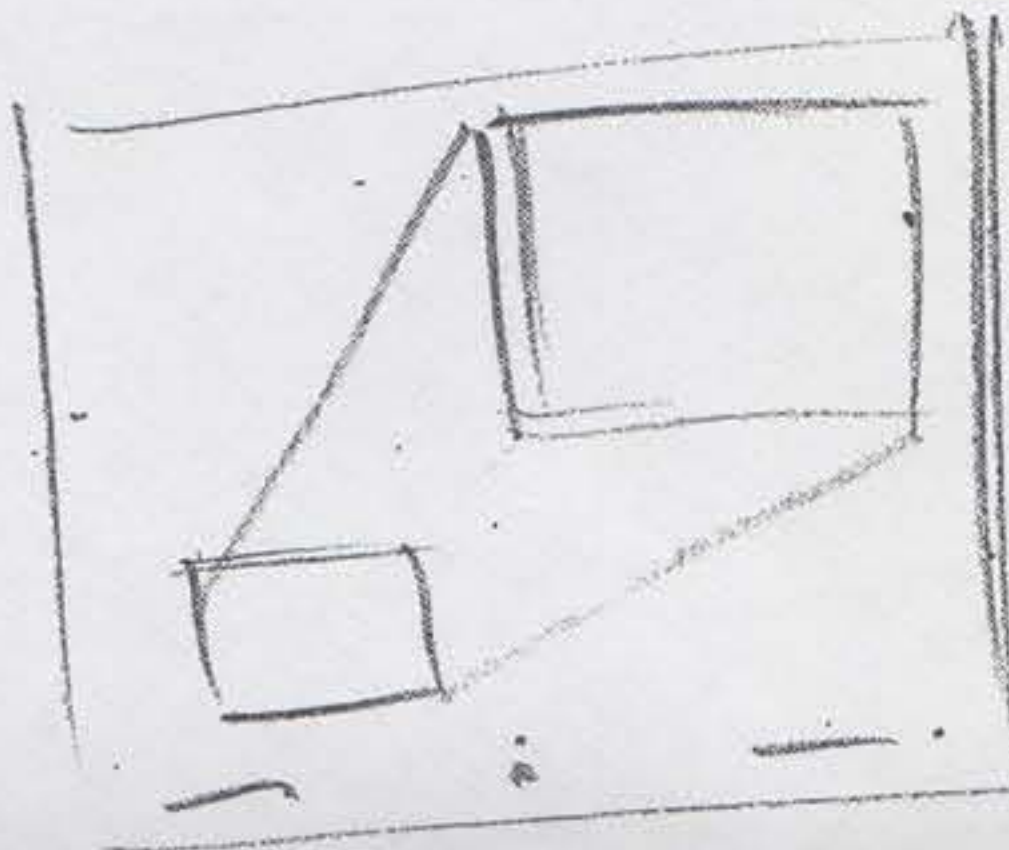
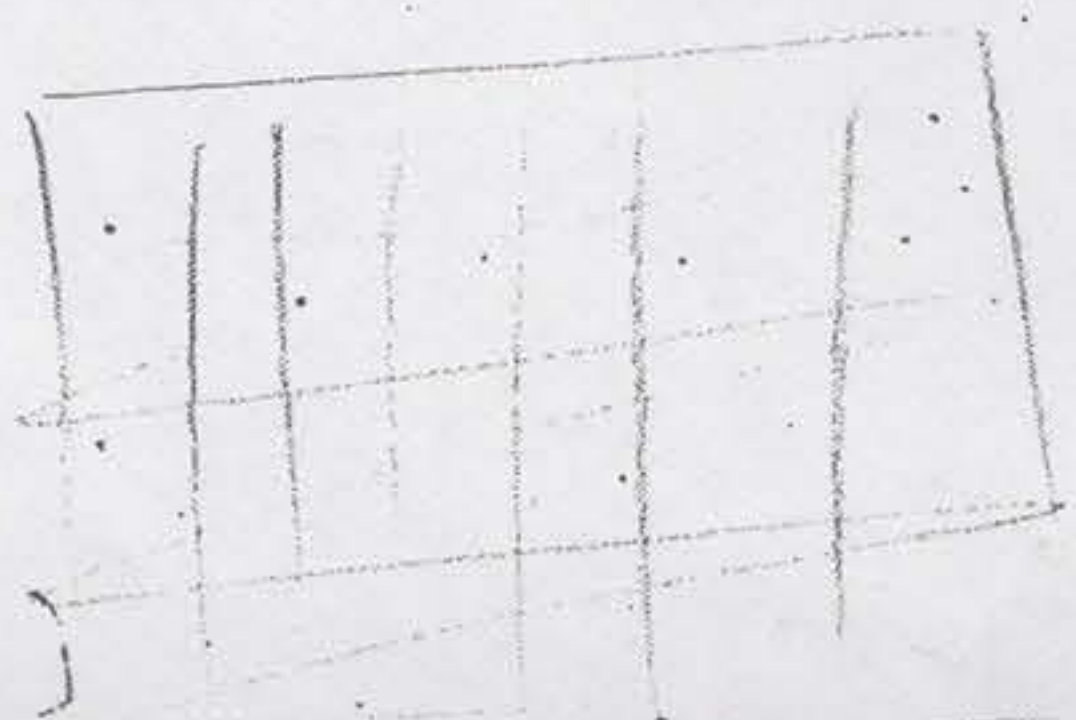
Acting should be realistic and natural.

Avoid cliché cartoon acting such as this.  
No Scooby Doo!



Drawings should be relatively neat, but don't have a totally cleaned-up single line drawing. (See enclosed drawing example)

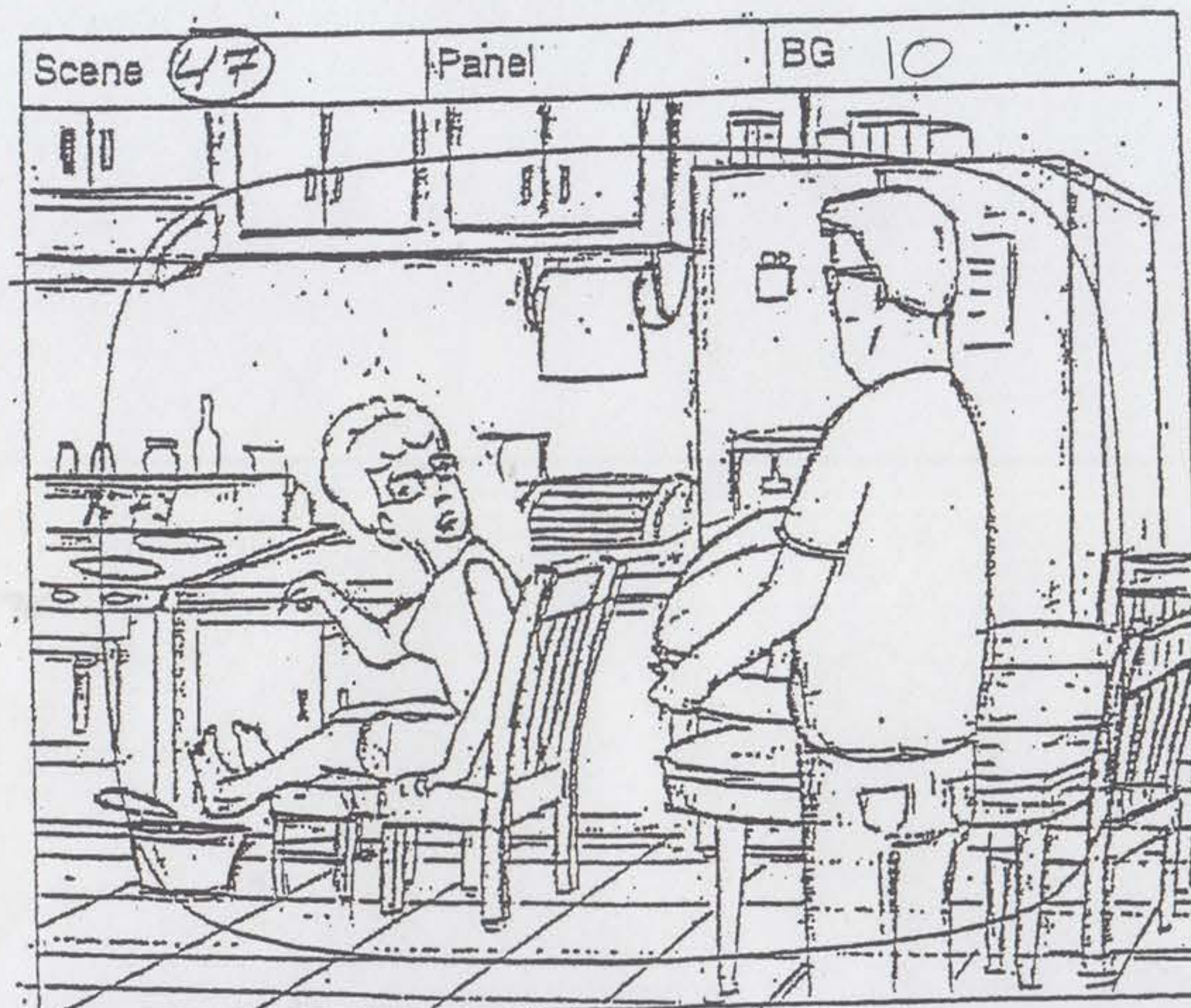
Be aware of characters sizes relative to each other and to their environment (i.e., doors, counter tops, cars, the space shuttle, etc.).







Location/Time



Location/Time

HOOK-UP



Location/Time

LOW ANGLE AS HANK STEPS UP.

STEADY

PEGGY (CONT):

PEGGY  
No, you will do the opposite.

You  
will return it to my office and plug  
it back in.

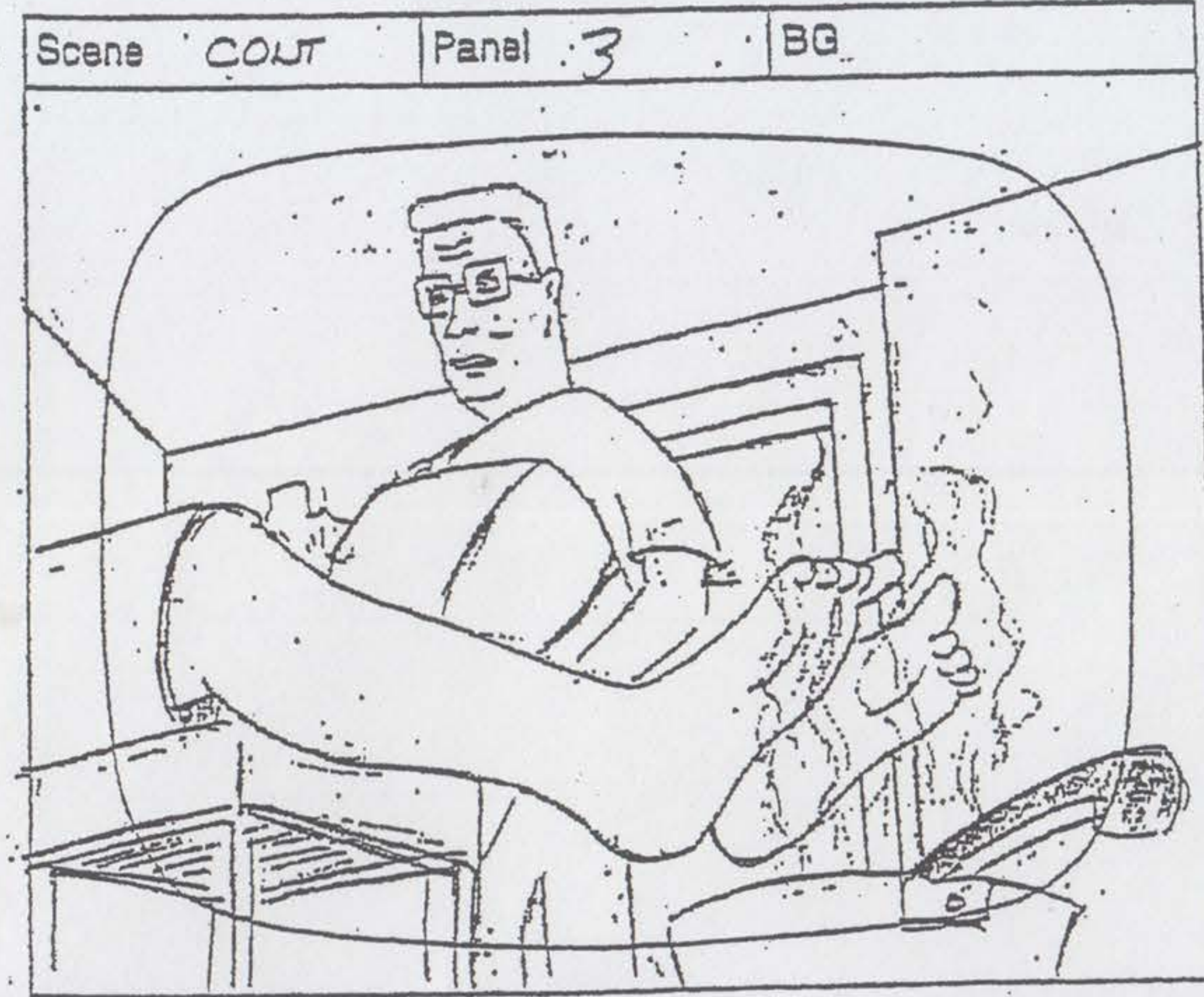
HANK

And wait for our son to wander into

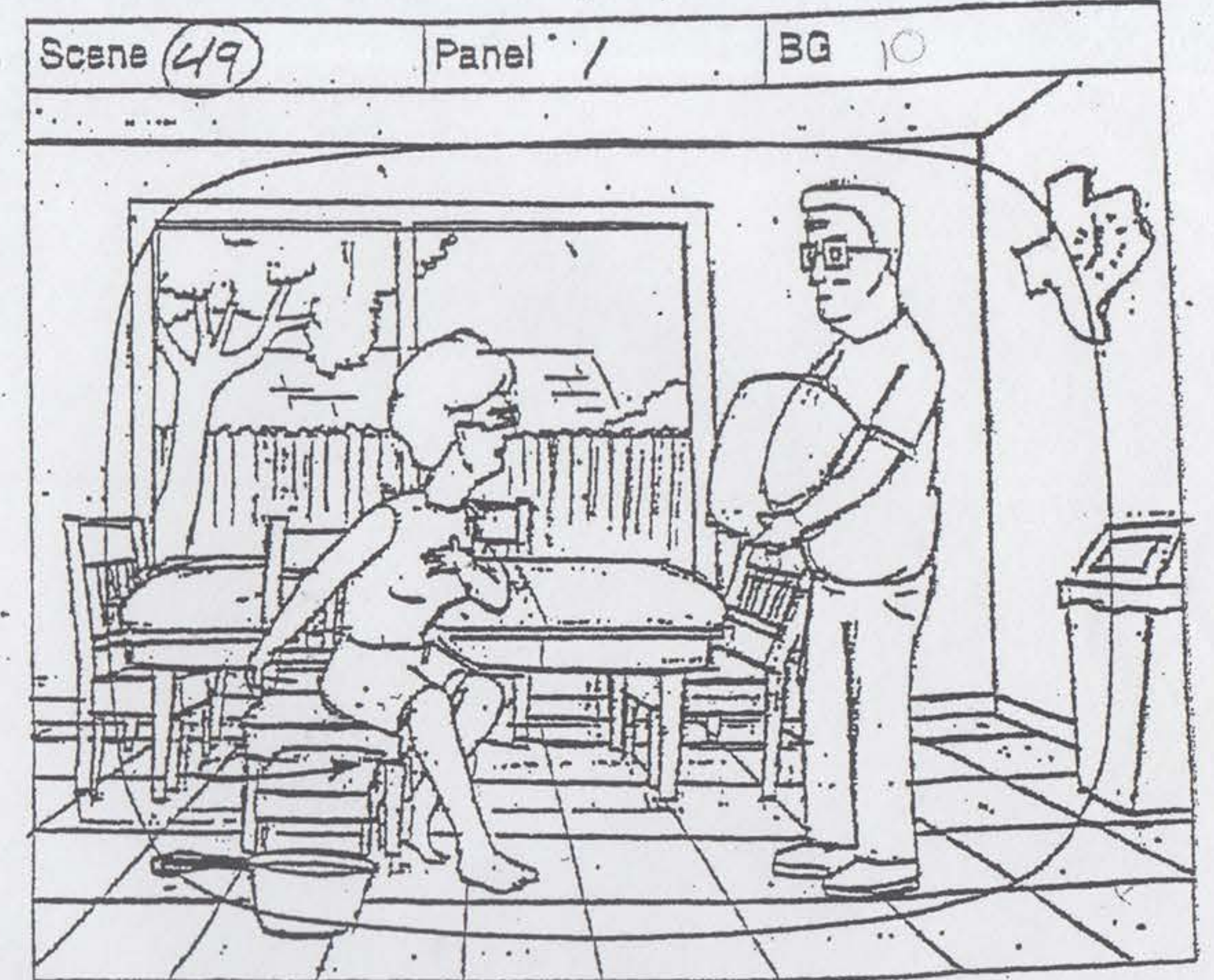




Location/Time



Location/Time



Location/Time

Peggy stands up, her feet narrowly avoiding the steaming pot of boiling water.

NOTE: HOOK UP ACTION

\* TEST STARTS HERE ->

HANK (CONT):  
your garden of perverted delights?

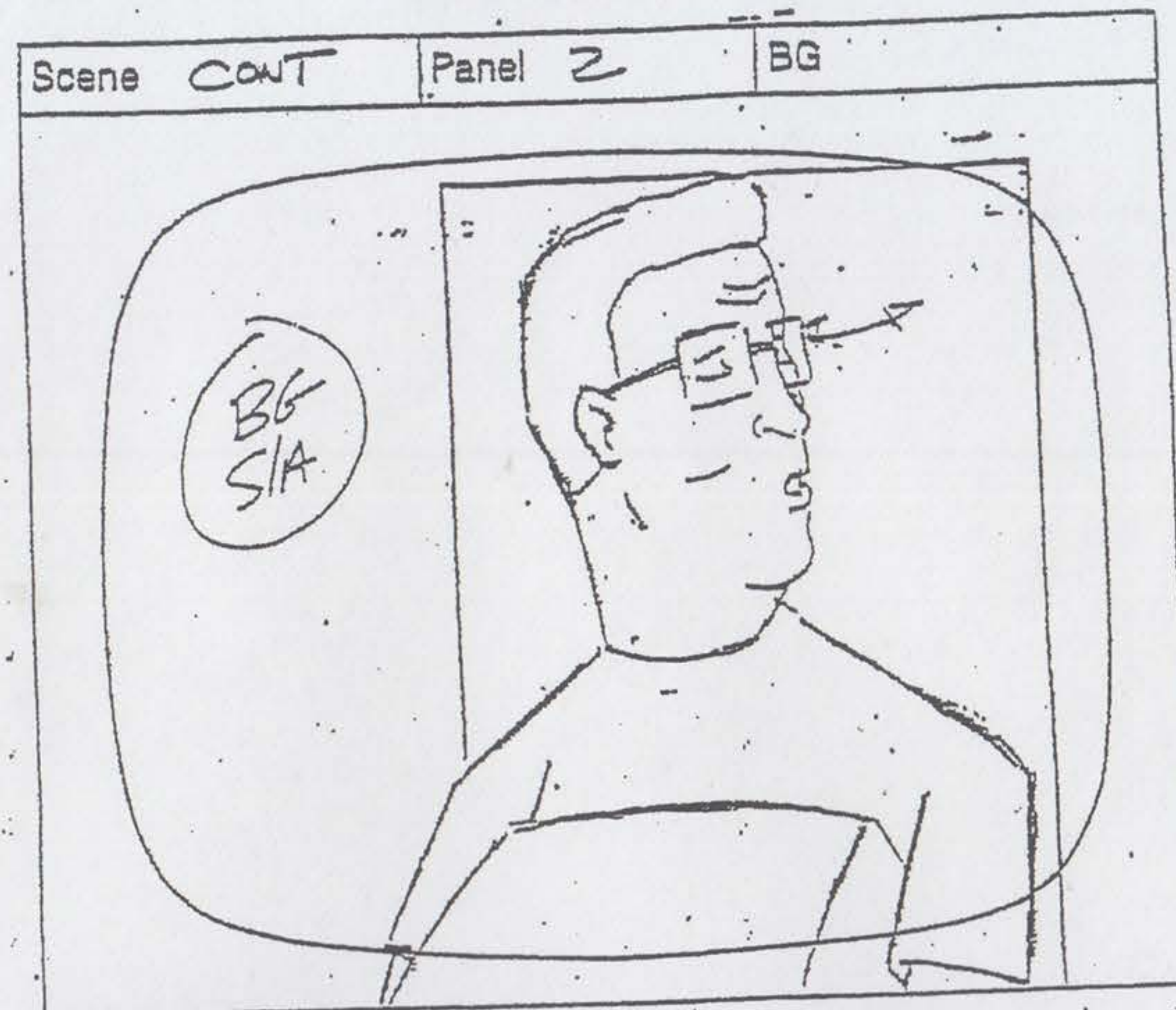
HANK (CONT):  
Oh, no.

PEGGY  
My work





Location/Time



Location/Time

HANK SHAKES HIS HEAD "NO"

HANK (CONT):

and I'd still say, "No, sir."



Location/Time

LOW ANGLE AS PEGGY GESTURES FOR THE COMPUTER.

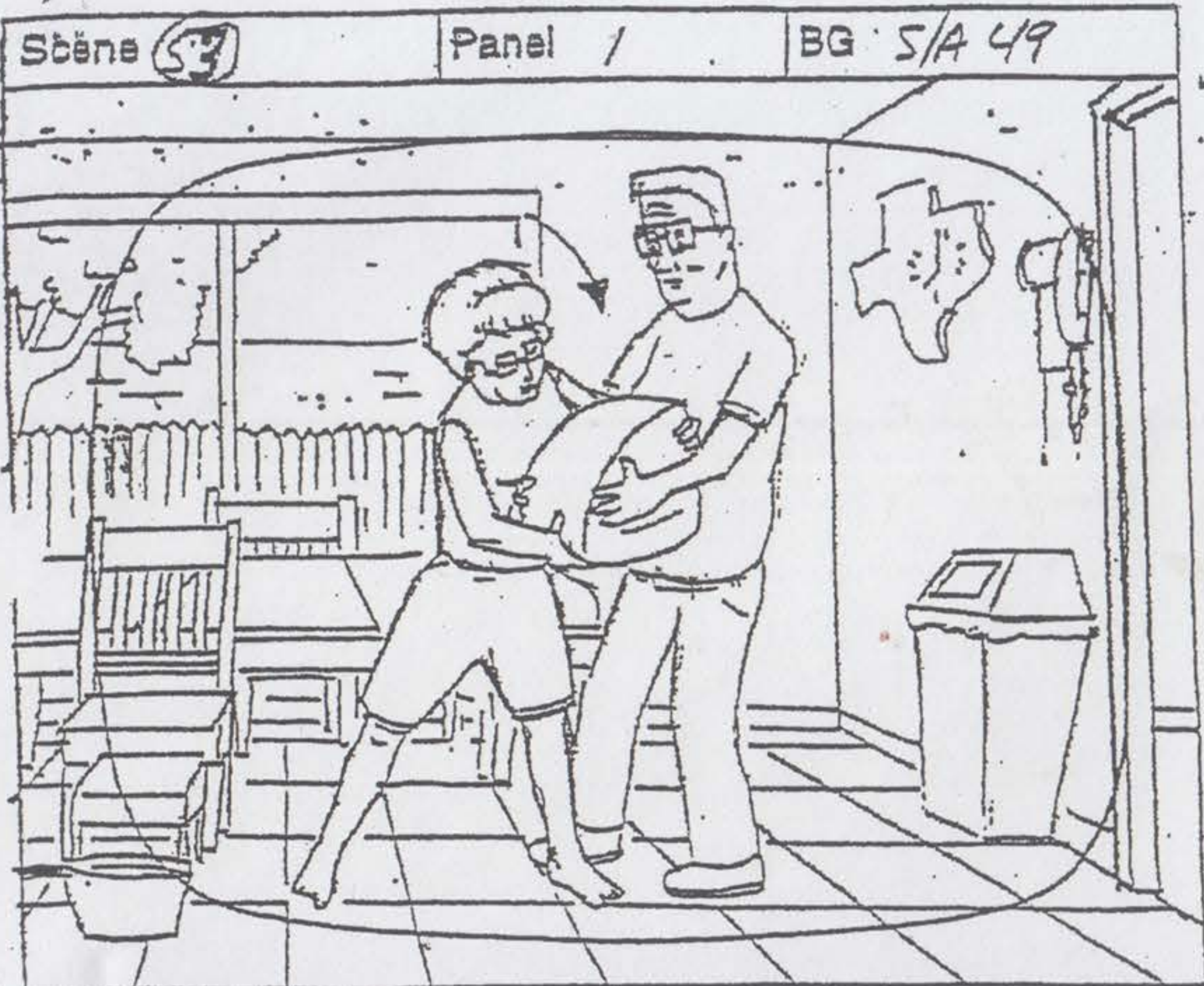
PEGGY

Give me the computer, Hank.

HANK

Peggy, you could be making the life story of Ladybird Johnson's feet





Location/Time

Peggy grabs for the computer. She and Hank wrestle for it.

HOOK UP

HANK/PEGGY  
(GRUNTS OF EXERTION)



Location/Time

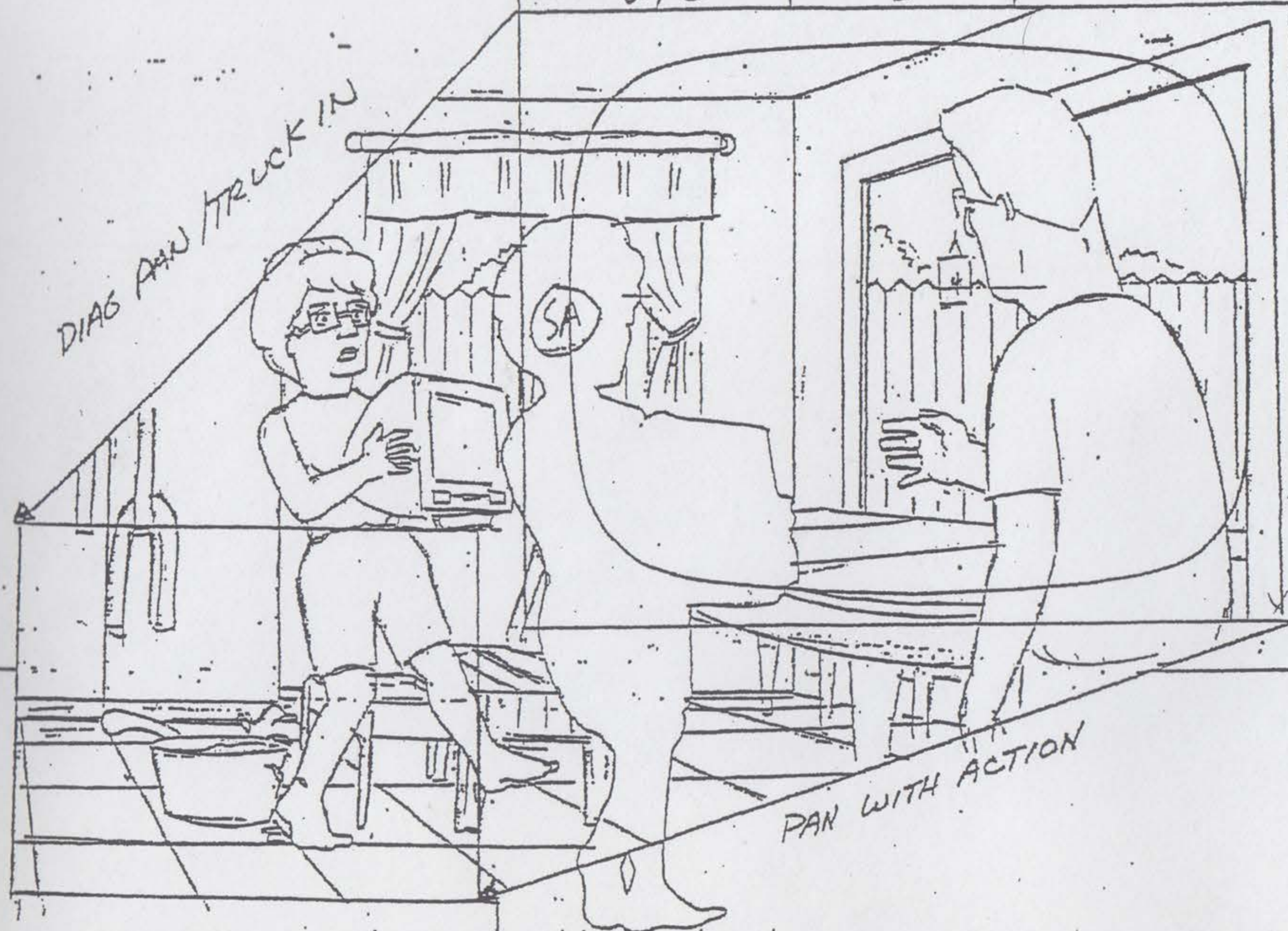


Location/Time

Peggy wrests the computer loose. She stumbles backwards a step.



Scene 5.4 CONT Panel 3 BG



Location/Time

Action/Ex

Logue

Trans.

her foot banging into the pot of water. A tiny drop of water splashes onto Peggy's calf.



PEGGY  
(SMALL CRY OF PAIN)

Scene 5.5 Panel 1 BG 10 F



Location/Time

Startled, Peggy drops the computer.





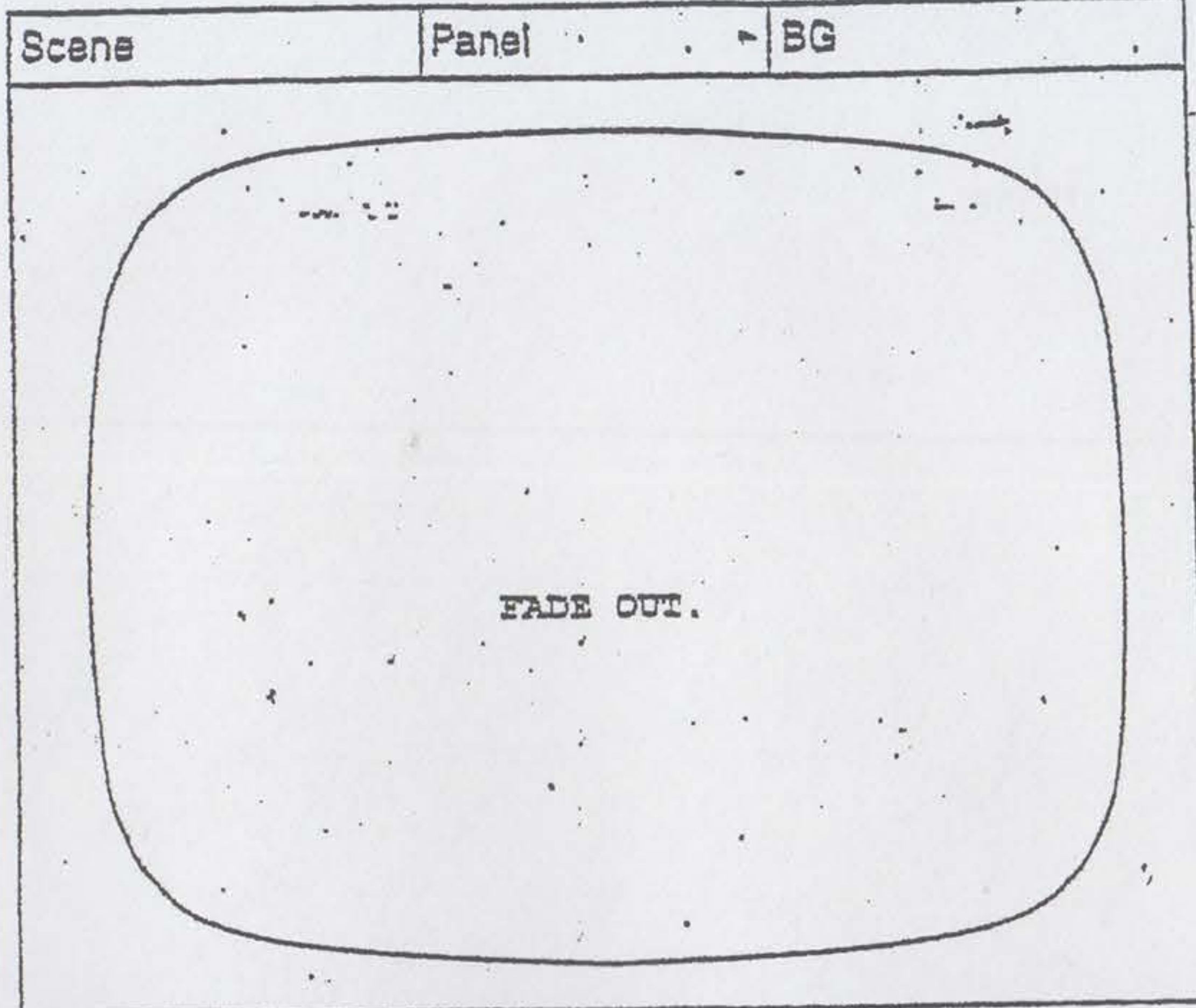
Location/Time

It lands on her right foot with a sickening thud.

HANK WINCES IN EMPATHY

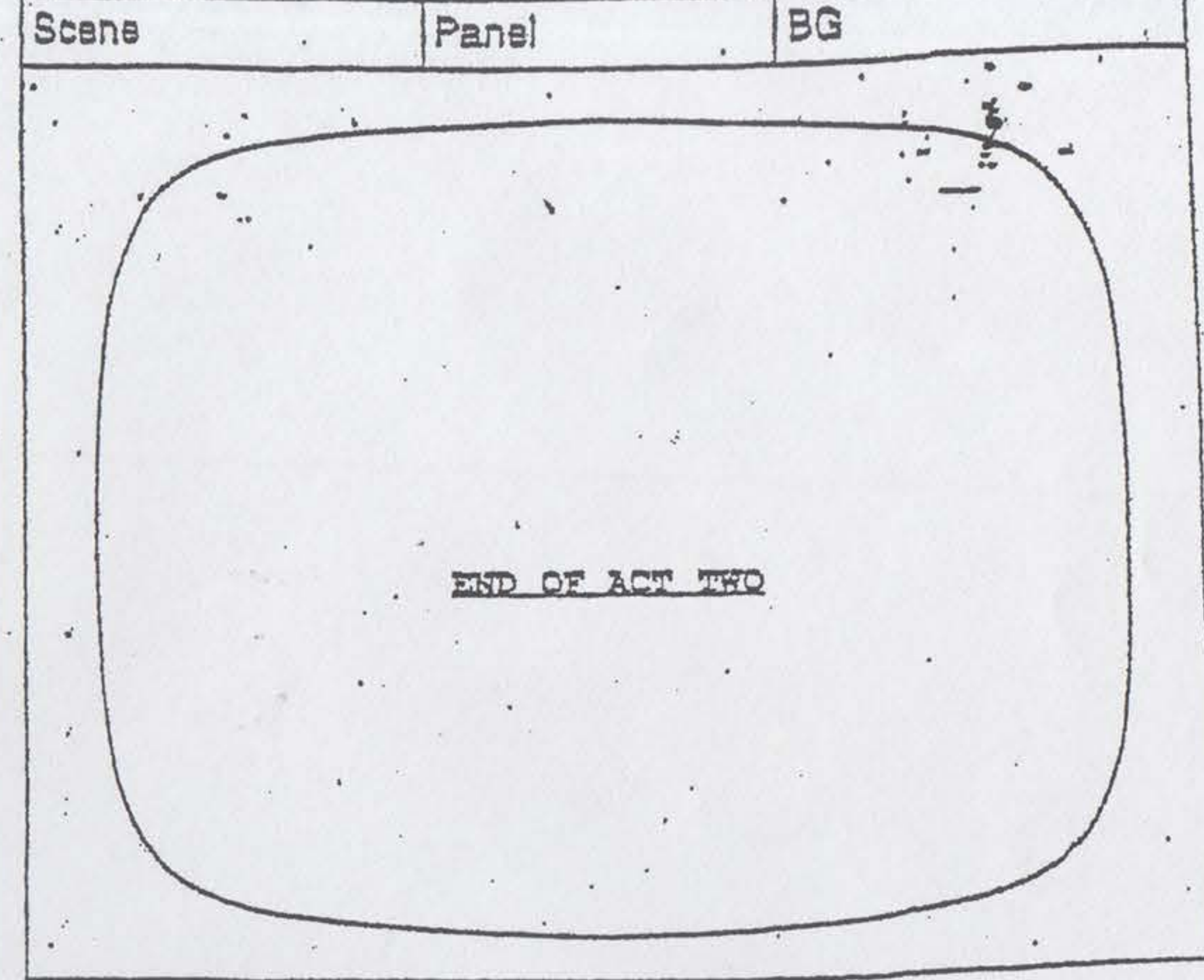
PEGGY (CONT'D)

(LARGE CRY OF PAIN, THEN) My foot!



Location/Time

FADE OUT.

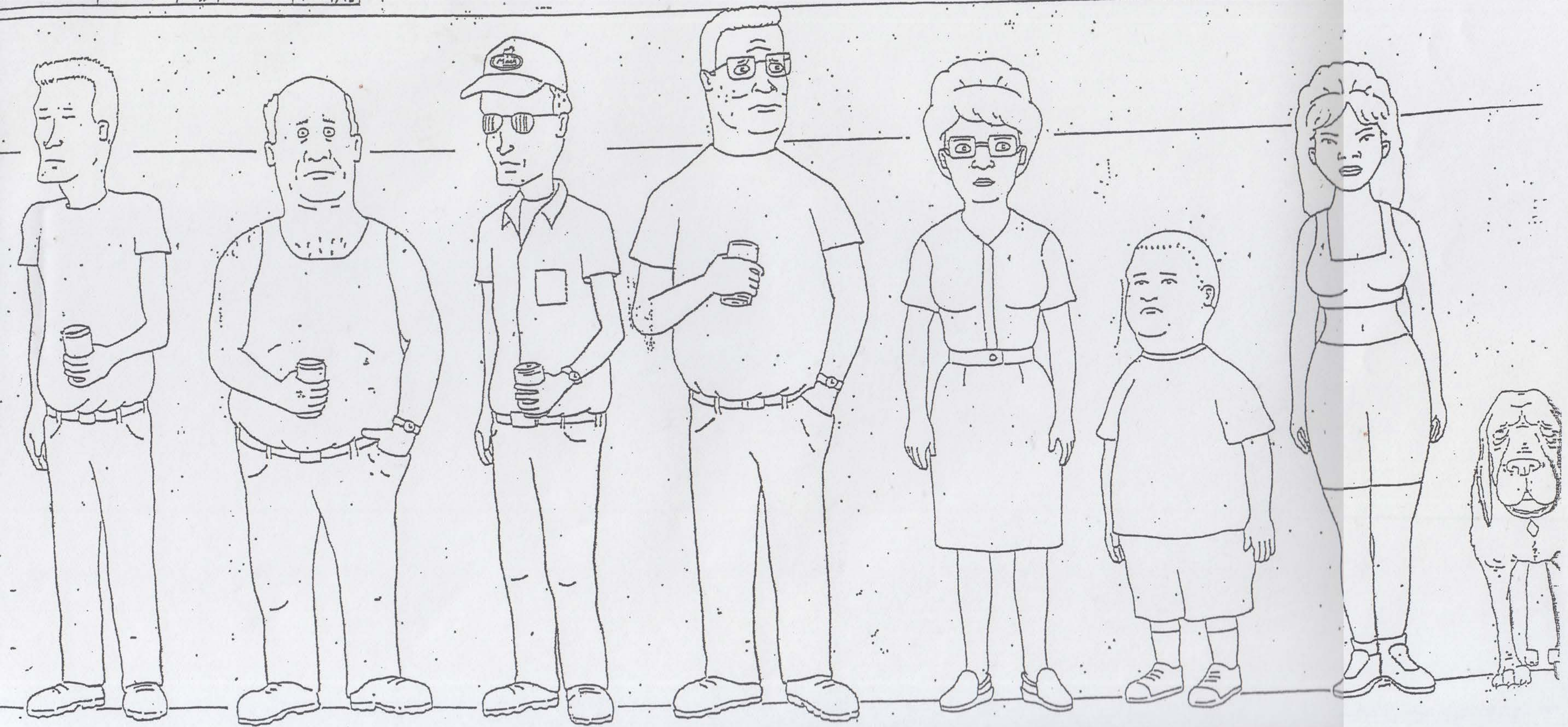


Location/Time

END OF ACT TWO



|                     |         |        |       |
|---------------------|---------|--------|-------|
| EPISODE #           |         | STORY  |       |
| SCENE #             |         |        |       |
| CHARACTER           |         |        |       |
| DESCRIPTION:        |         |        |       |
| MAIN CHARACTER      |         |        |       |
| HEIGHT REGISTRATION |         |        |       |
| FINAL DATE          | 3-27-97 | ARTIST | WA/PS |

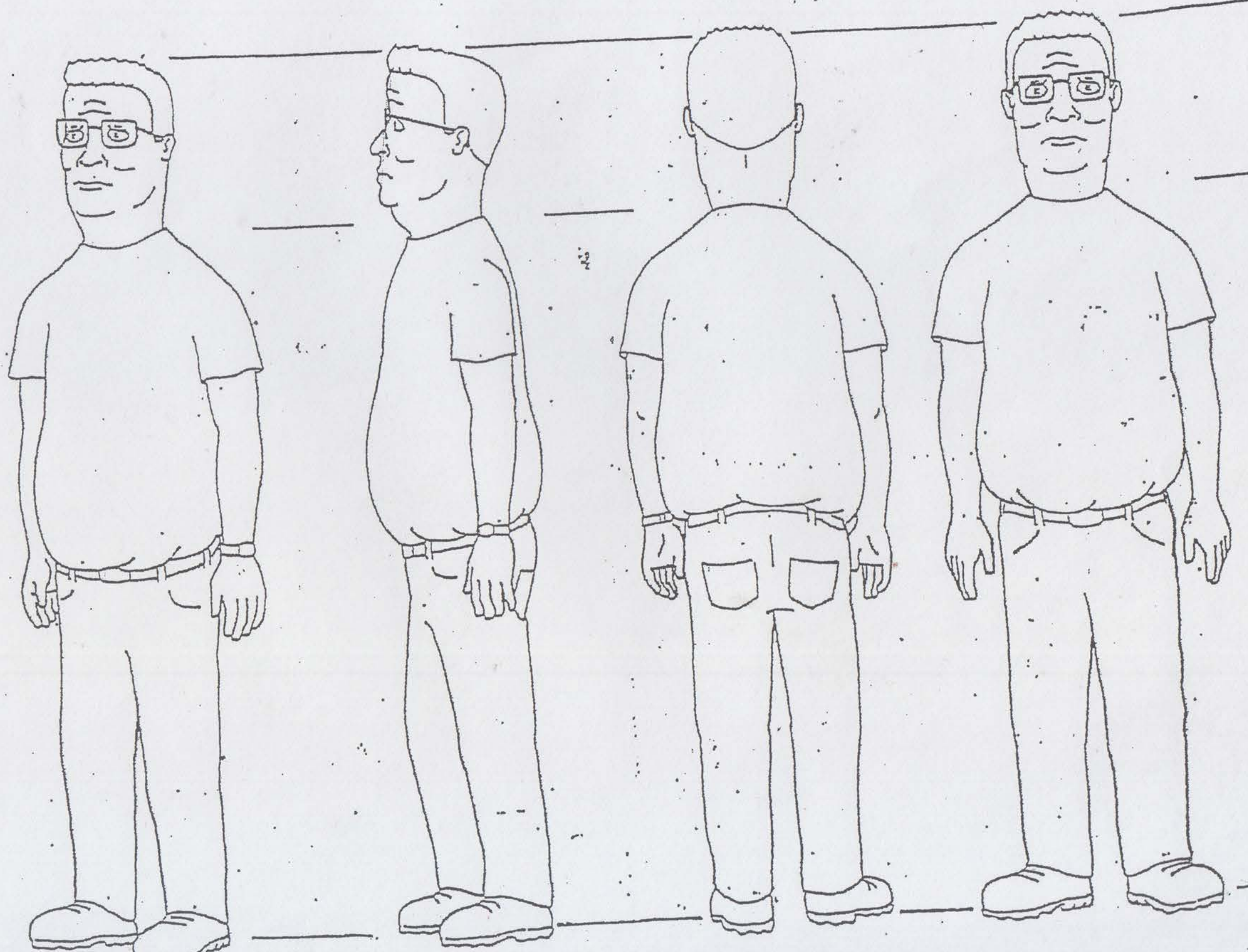
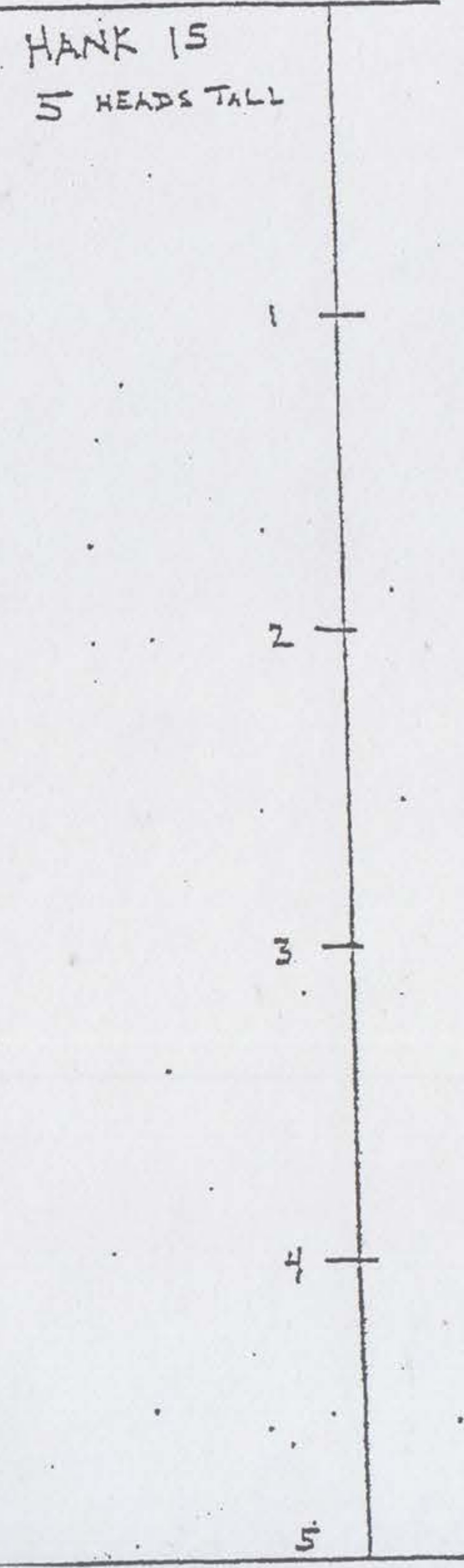
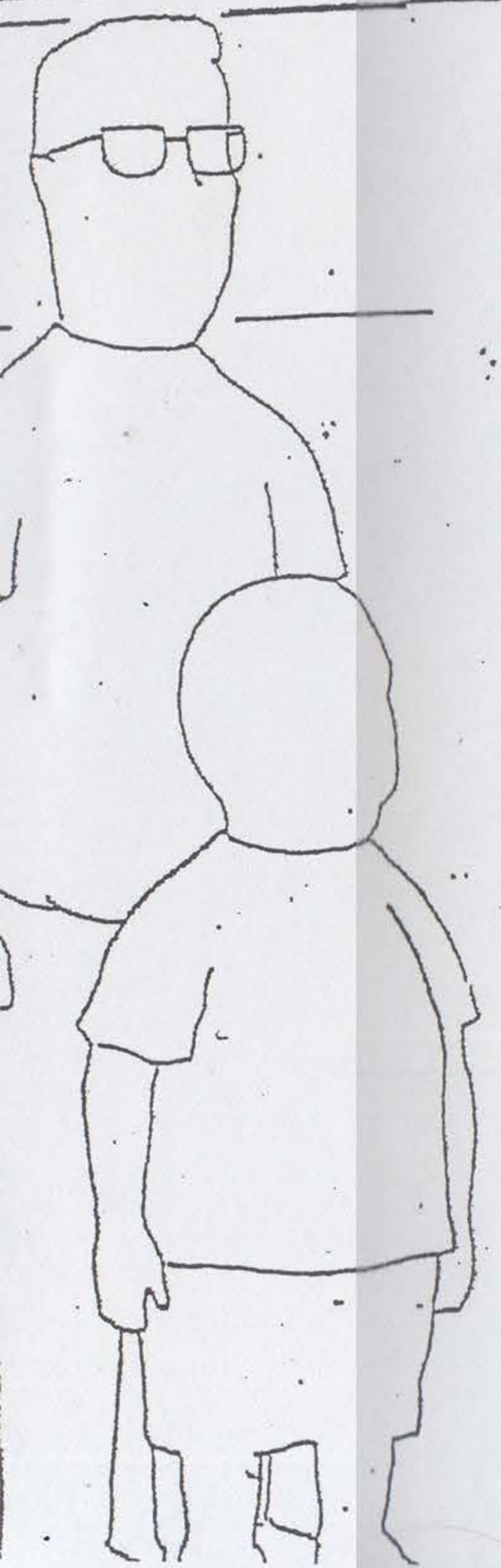




*DRAWING TIPS:*  
*HANK HILL*



|                  |    |
|------------------|----|
| OF THE HILL.     |    |
| STOCK            |    |
| CHARACTER        |    |
| - Full Body TURN |    |
| ARTIST           | WA |

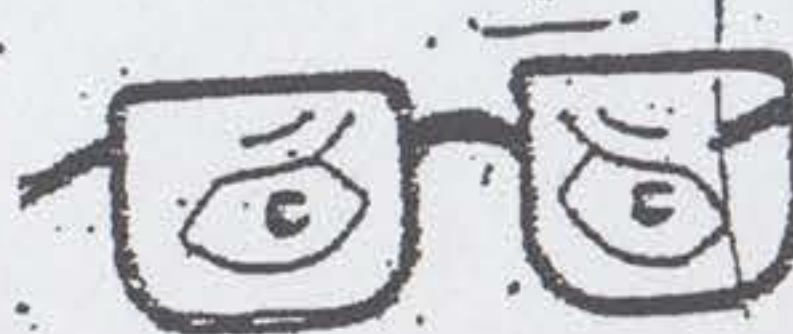




|                  |         |        |    |
|------------------|---------|--------|----|
| NG OF THE HILL:  |         |        |    |
| #                | STOCK   |        |    |
| CHARACTER        |         |        |    |
| TION:            |         |        |    |
| S EYES & GLASSES |         |        |    |
| DATE             | 3.27.97 | ARTIST | WA |

HANK'S

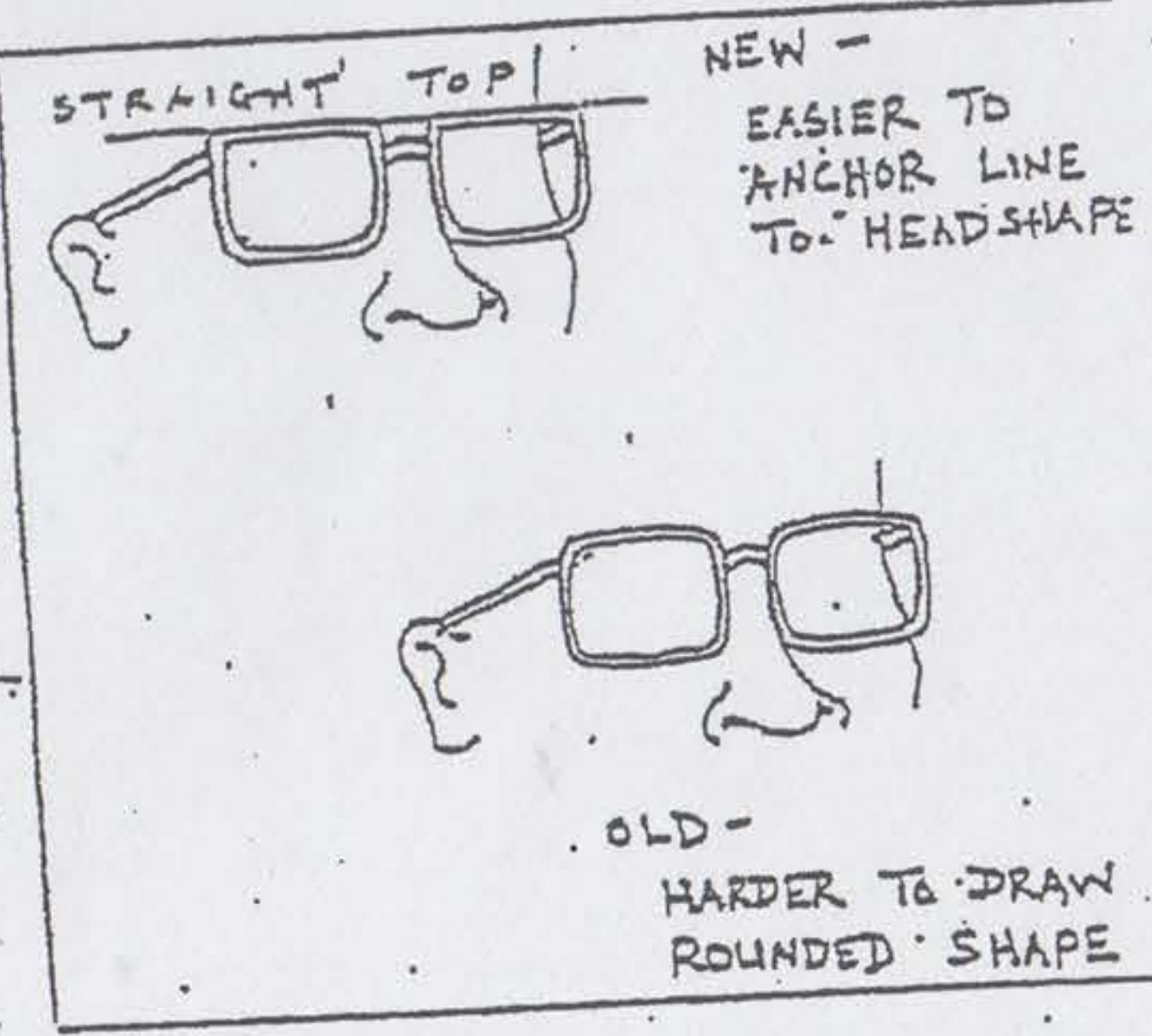
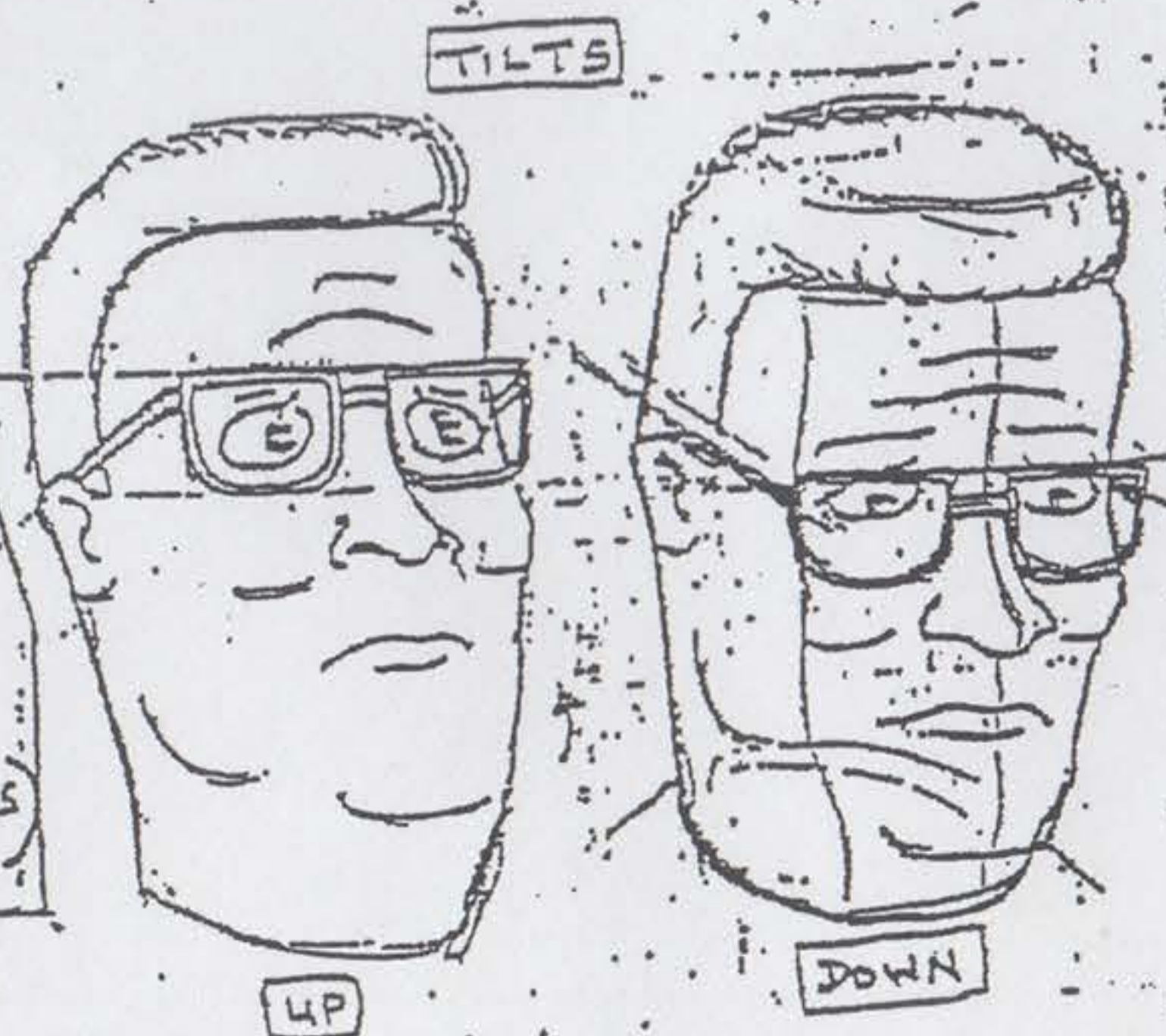
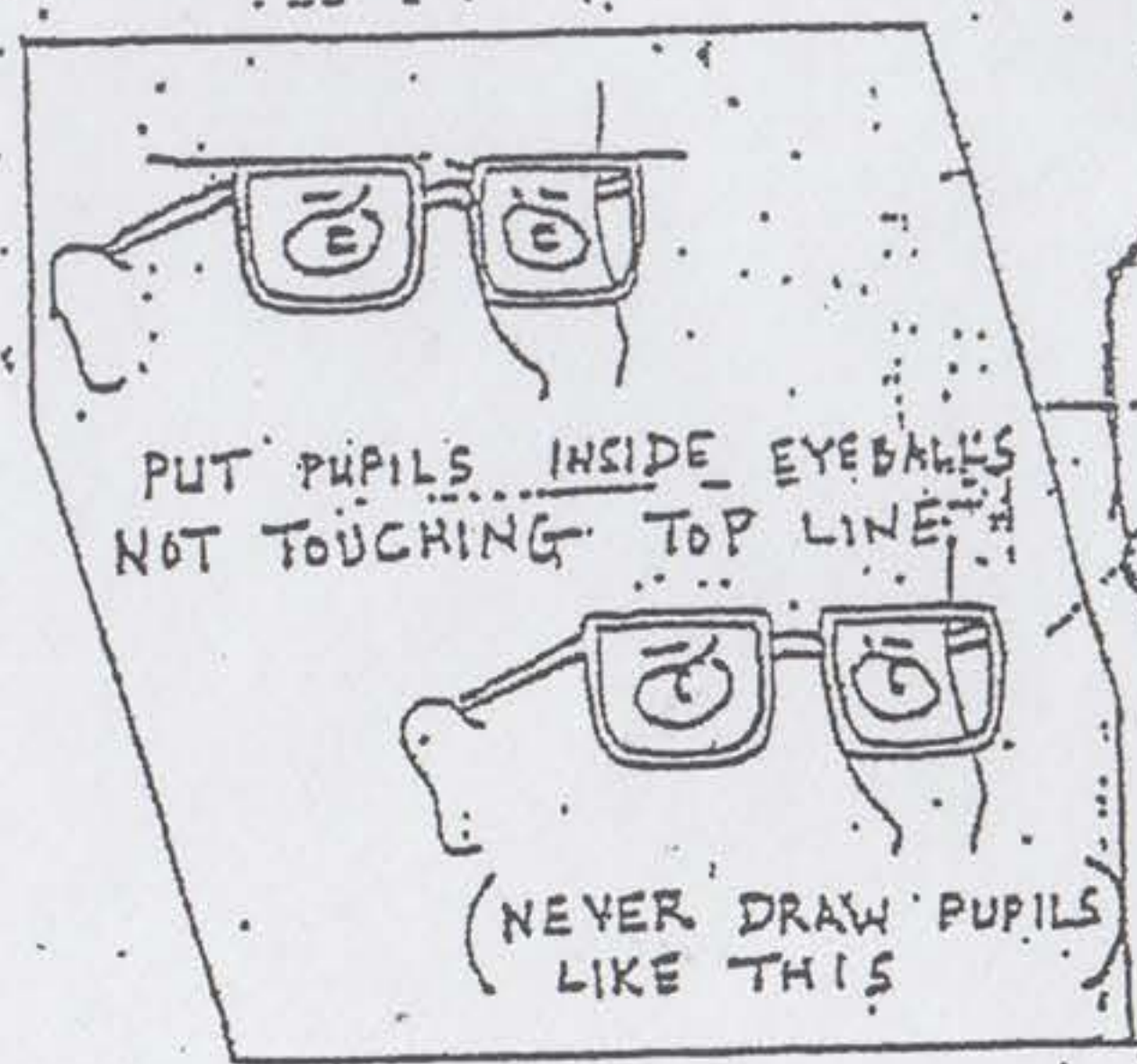
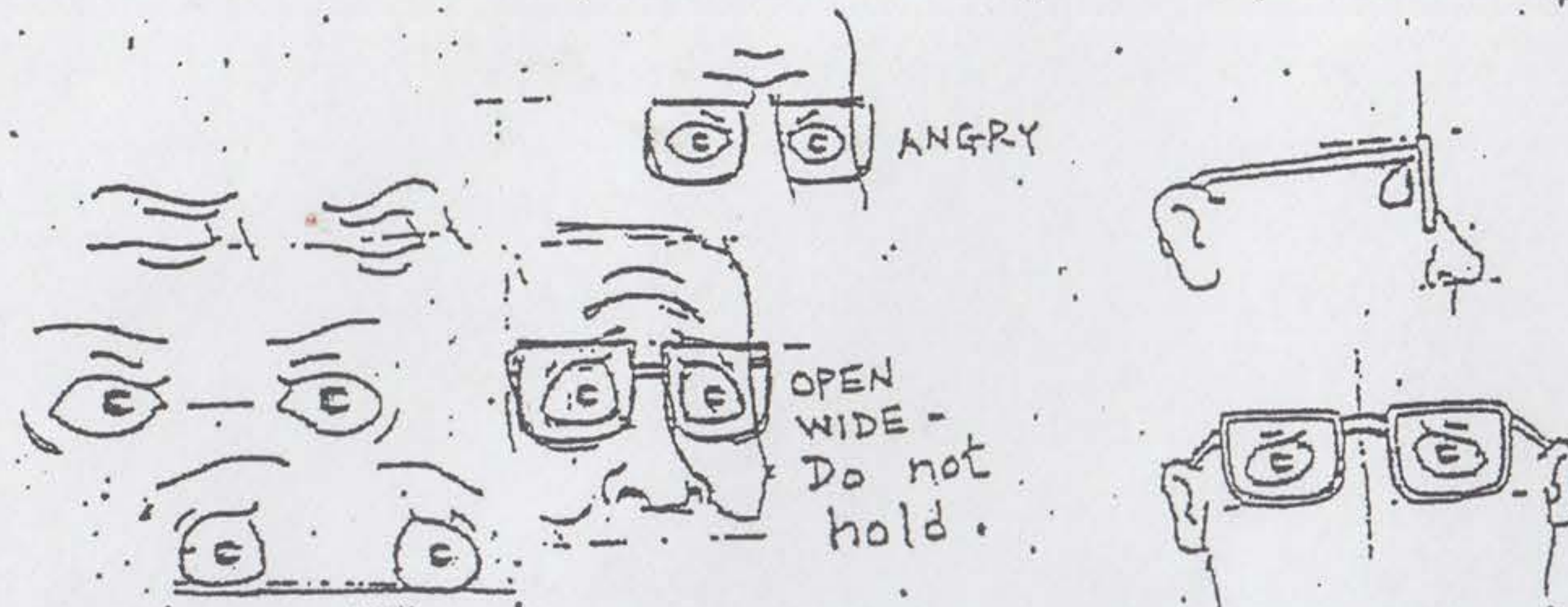
# EYES & GLASSES:



**NEW**

CHANGES FROM SEASON #1:

1. EYES BIGGER, CAN ANIM. VERY WID.
2. NO LINES UNDER EYES
3. PUPILS THICKER
4. TOP OF GLASSES STRAIGHT WITH ROUNDED BOTTOMS  
(THIS IS EASIER TO DRAW THAN THE OLD GLASSES!)

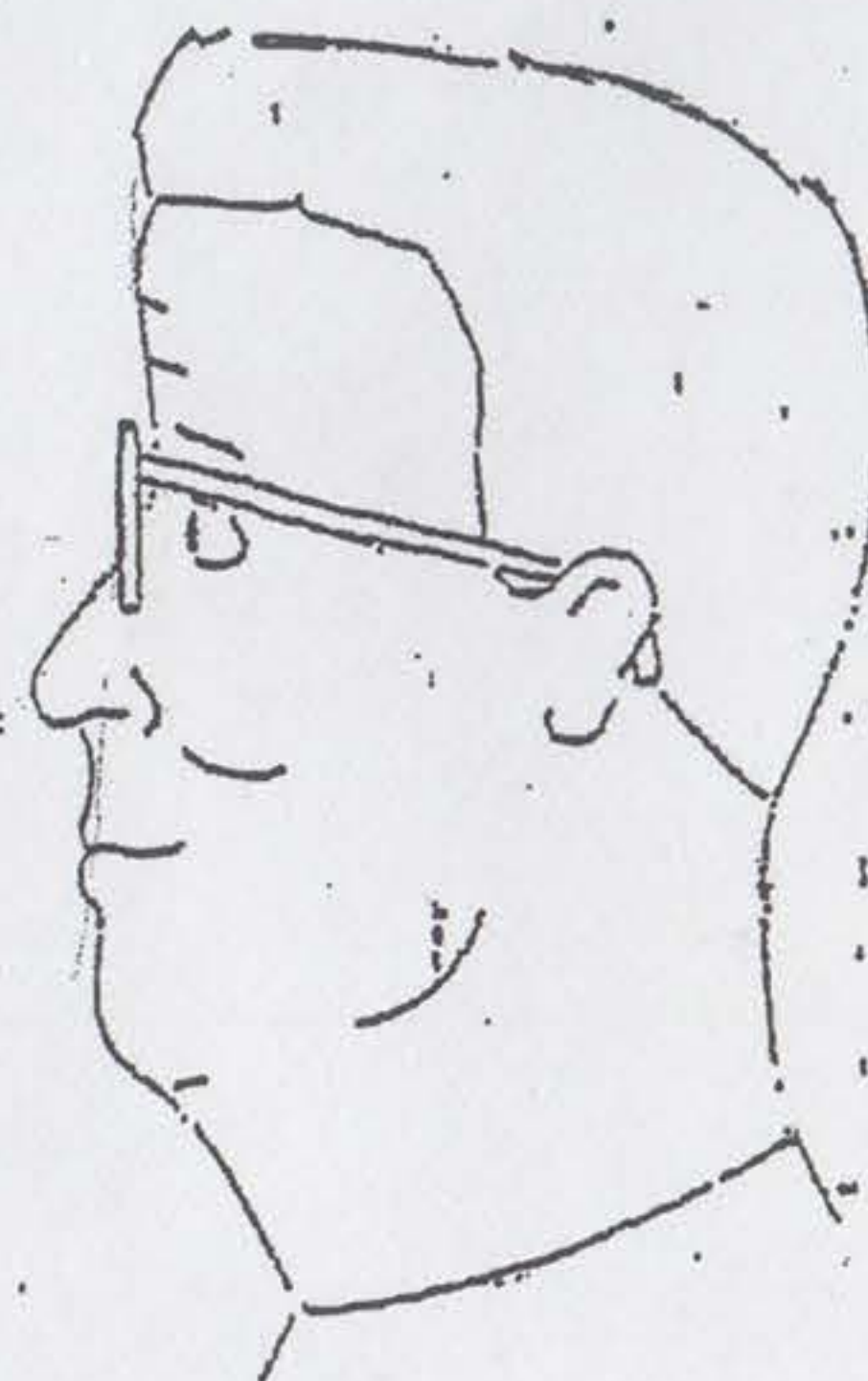
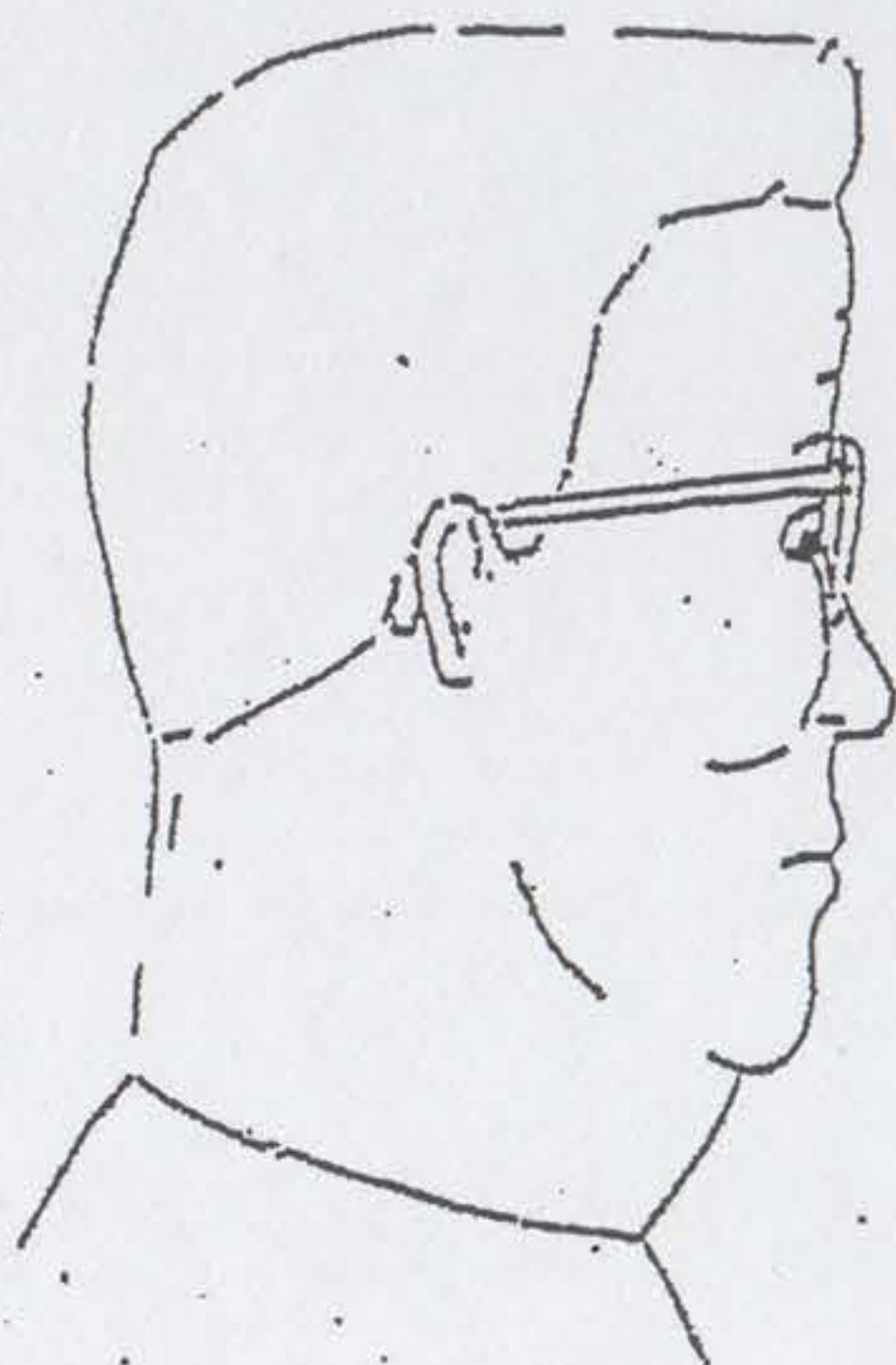






LIMIT  
TURNS &  
NODS TO  
THIS  
DISTANCE

(FLIP  
EXTREME  
POSES 1 & 2)



KEEPING  
IT SUBTLE  
IS ALWAYS  
THE BEST  
APPROACH,  
EVEN ON  
WIDE SHOTS.

EXTREME  
POSE.





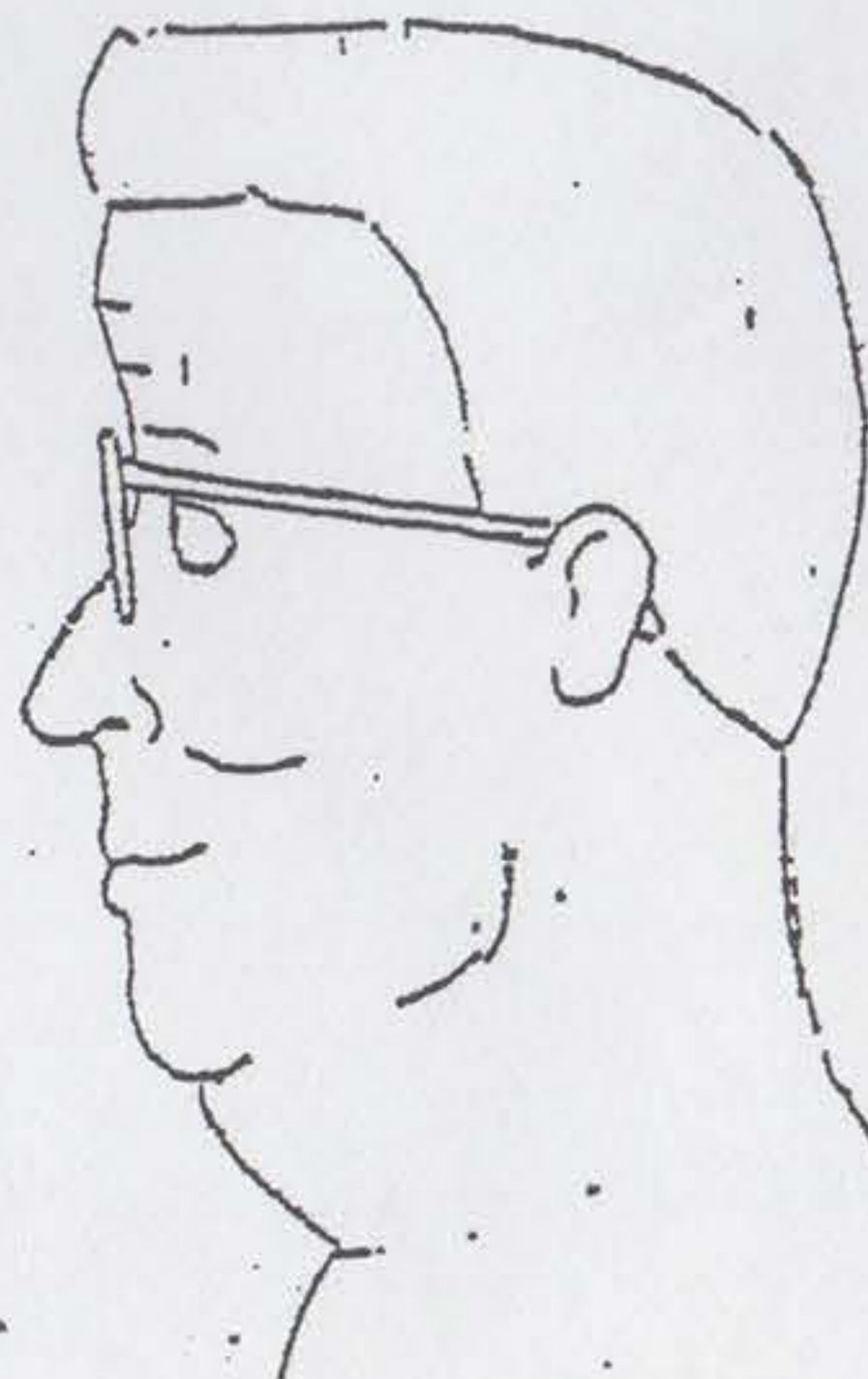
SOMETIMES  
IT'S GOOD TO  
POSE IT OUT  
SO YOU CAN  
FLIP POSES  
TO SEE HOW  
GLASSES AND  
HEAD MOVE.



ALSO NOTICE  
HOW THE PUPILS  
ARE CAREFULLY  
REDRAWN SO

THAT THE GAZE  
REMAINS FIXED  
ON ONE POINT.

THIS IS NOT  
EASY AND USUALLY  
TAKES TWO OR  
THREE ADJUSTMENTS  
USING YOUR  
ERASER SHIELD.



EXTREME  
POSE 2.



# BASIC EXPRESSION FOR TIMING

HANK  
COULD ALMOST GO  
THROUGH AN ENTIRE  
EPISODE WITH THIS  
EXPRESSION.



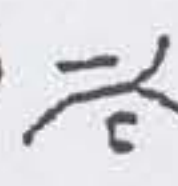
MODEL

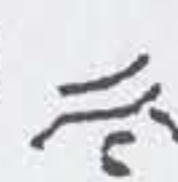


MOST  
OFTEN  
SEEN



INDICATE  
SMILE  
WHEN NEEDED

②  INSIDE LINE  
TURNS UP  
AS

①  OUTSIDE LINE  
SHRINKS



|                         |         |        |    |
|-------------------------|---------|--------|----|
| ING OF THE HILL         |         |        |    |
| DE#                     | STOCK   |        |    |
| #                       |         |        |    |
| CHARACTER               |         |        |    |
| PTION:                  |         |        |    |
| L'S EXTREME EXPRESSIONS |         |        |    |
| DATE                    | 3.27.91 | ARTIST | WA |

# Tips For EXTREME EXPRESSIONS

Scream Cycle  
Do Not Hold



SMALL POUT  
WITH FOREHEAD  
WRINKLES HIGH UP  
AND POINTS OF  
EYEBROWS



BASIC TRACING  
OF MIDEL SHEET



NECK BULGE  
VIEW AND...ANGRY  
ROUND EYES,  
PUPILS SMALLER.



FROWN WITH  
ANGRY EYES.



VERY WIDE EYES  
WITH SCREAMING  
MOUTH AND FLARED  
NOSTRILS



COMPRESSED NECK



SQUINT  
W/ FROWN



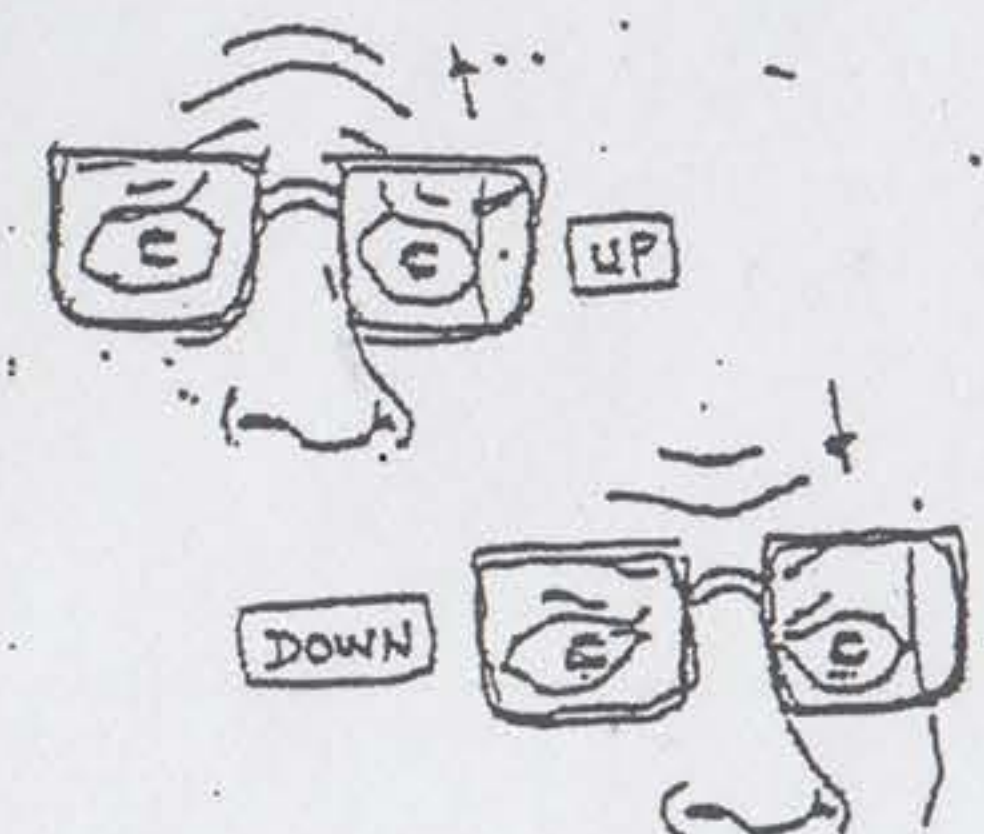
WIDE EYES,  
WIDE SMILE MOUTH

Do Not Hold



BIG SMILE,  
OR LAUGH.

IMPORTANT:  
ALWAYS ATTATCH  
FOREHEAD WRINKLES  
TO EXPRESSION.





HANK —



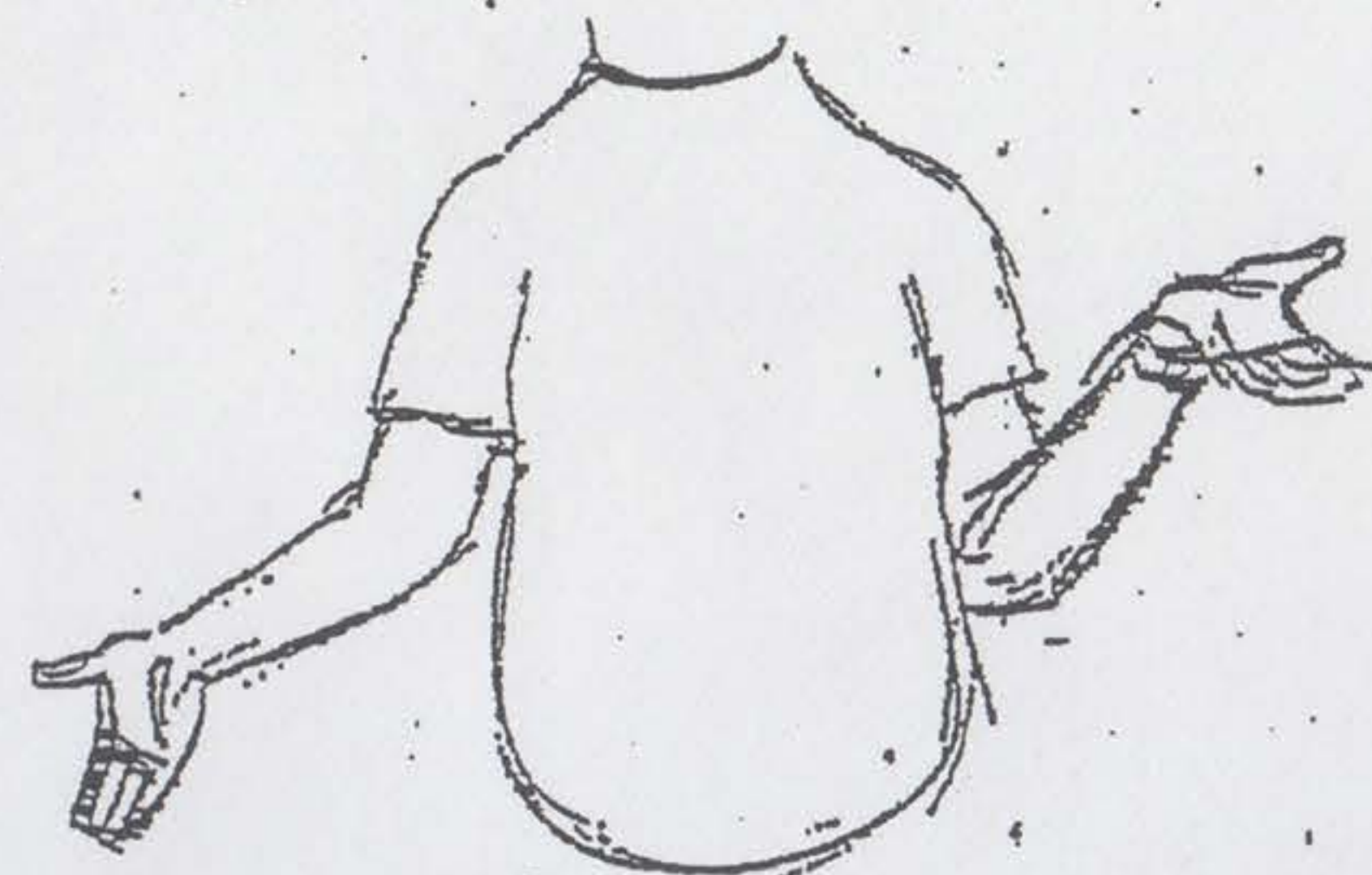
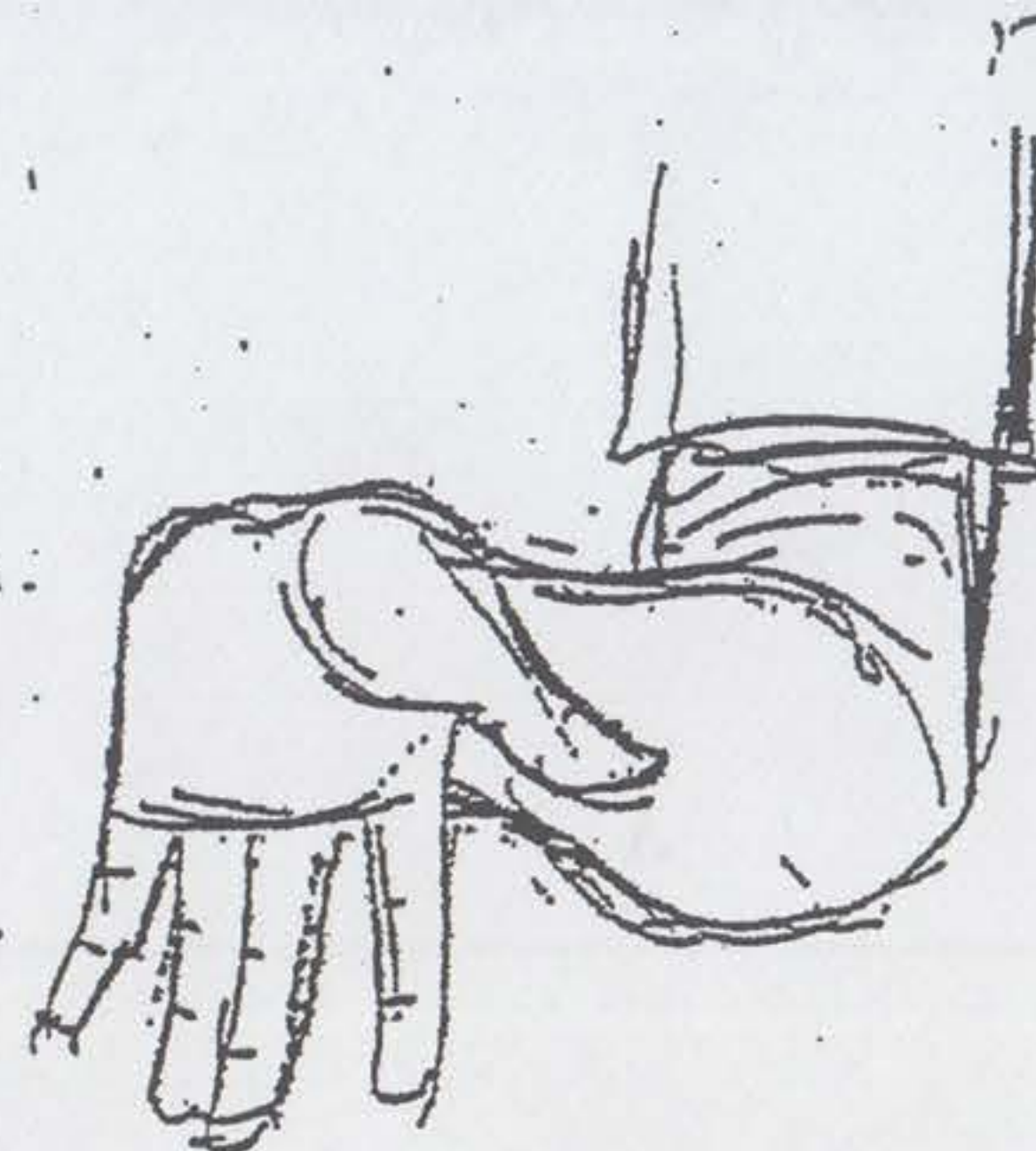
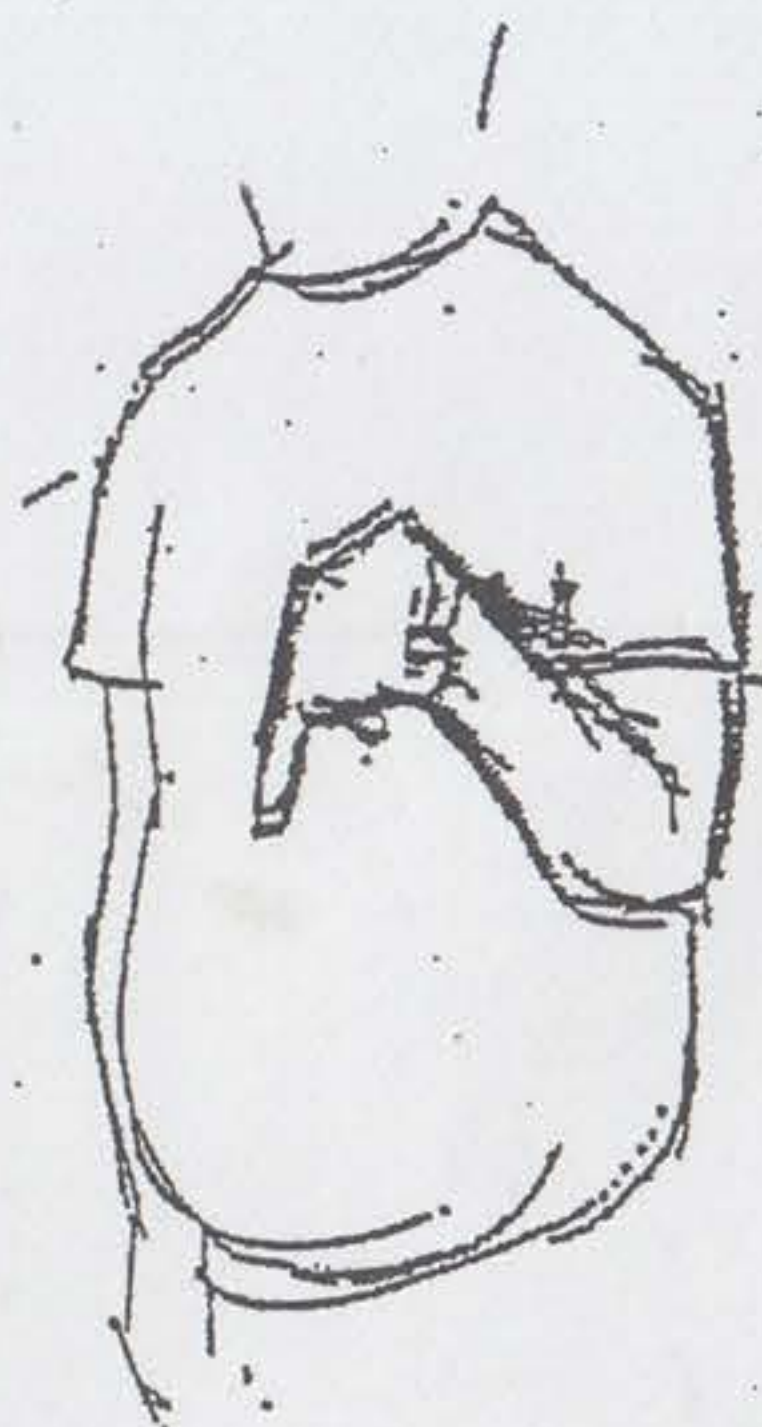
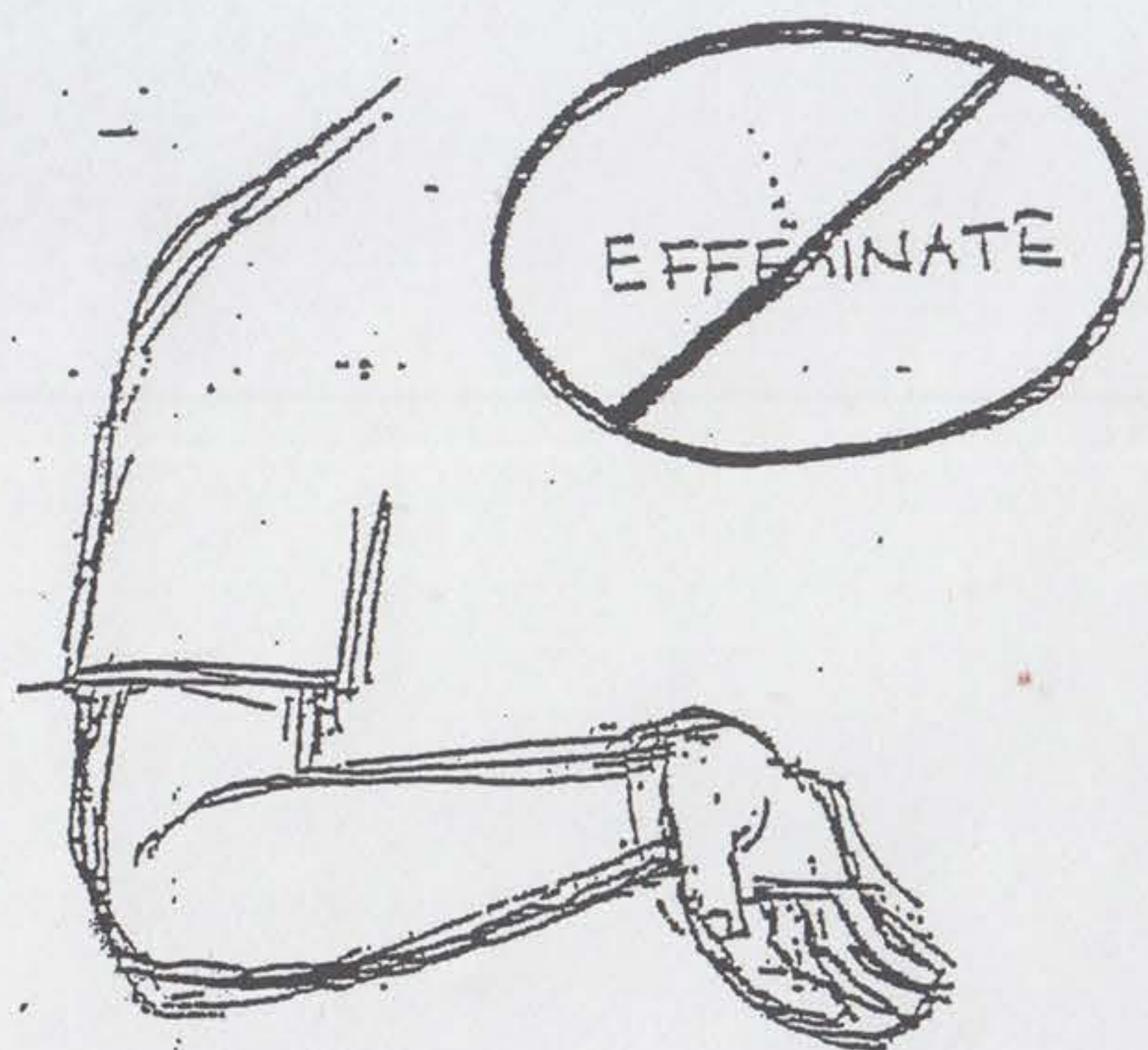
SOME  
ATTEMPTS  
AT EXTREME  
ANGLES...



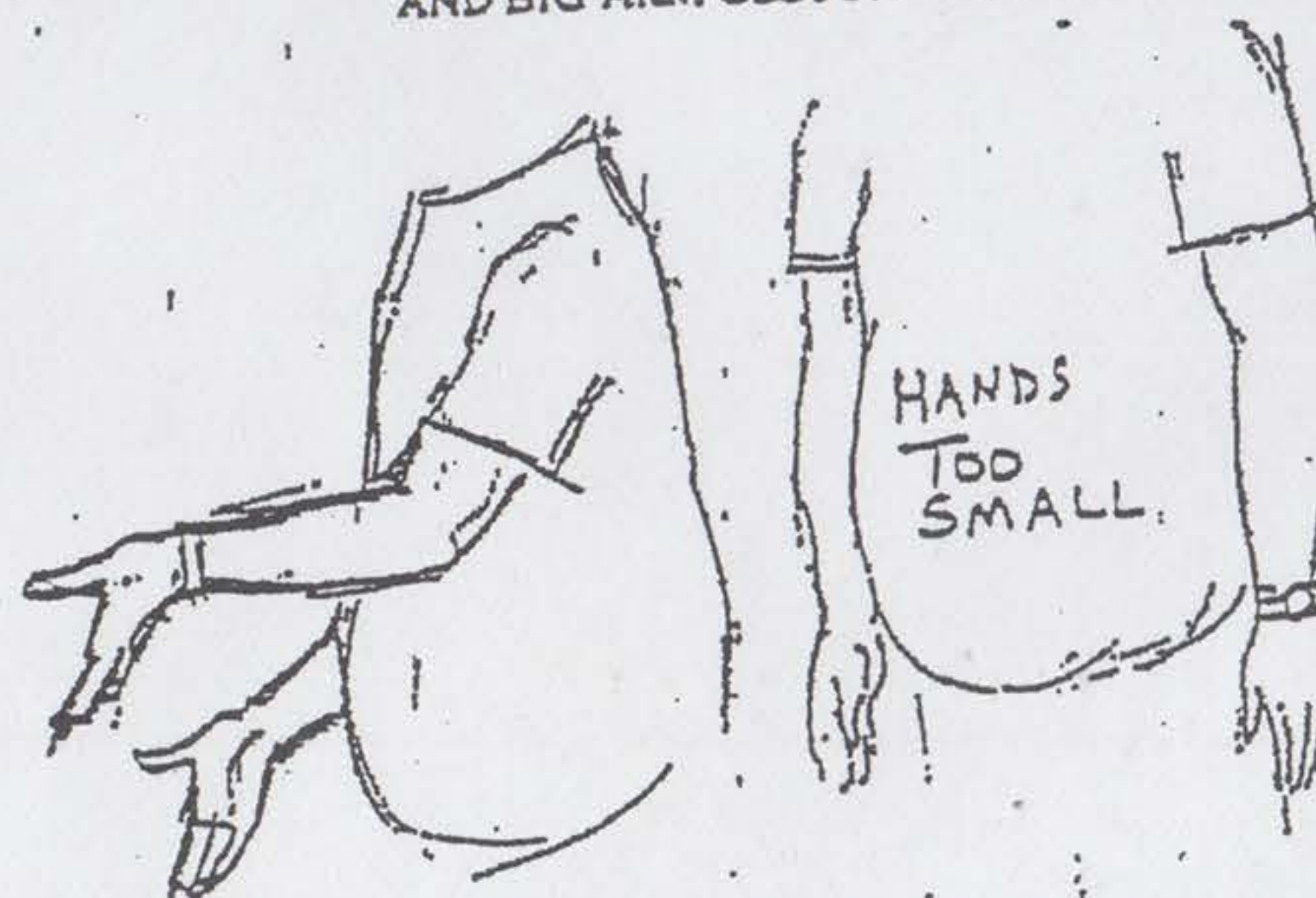
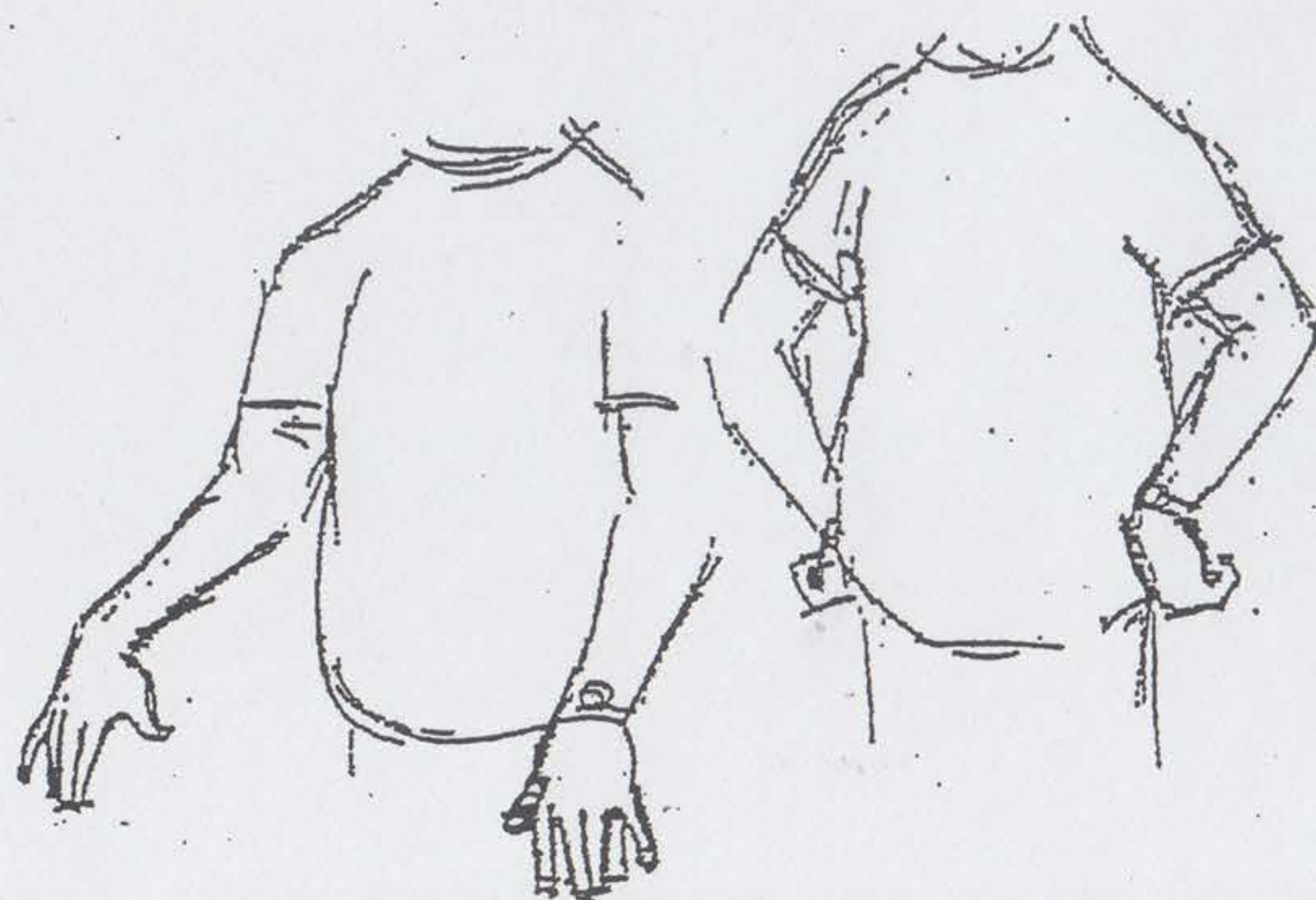




# ALL UNACCEPTABLE -



-OVERUSE OF THE SHOULDER SHRUGS  
AND BIG ARM GESTURES ARE NOT ACCEPTABLE.



-EFFEMINATE HAND OR WRIST ACTING ON ALL MALE CHARACTERS I.E. HANDS ON WAIST, WRIST BENDS. ALSO, HANDS IN THE POCKETS WHILE DELIVERING LINES.



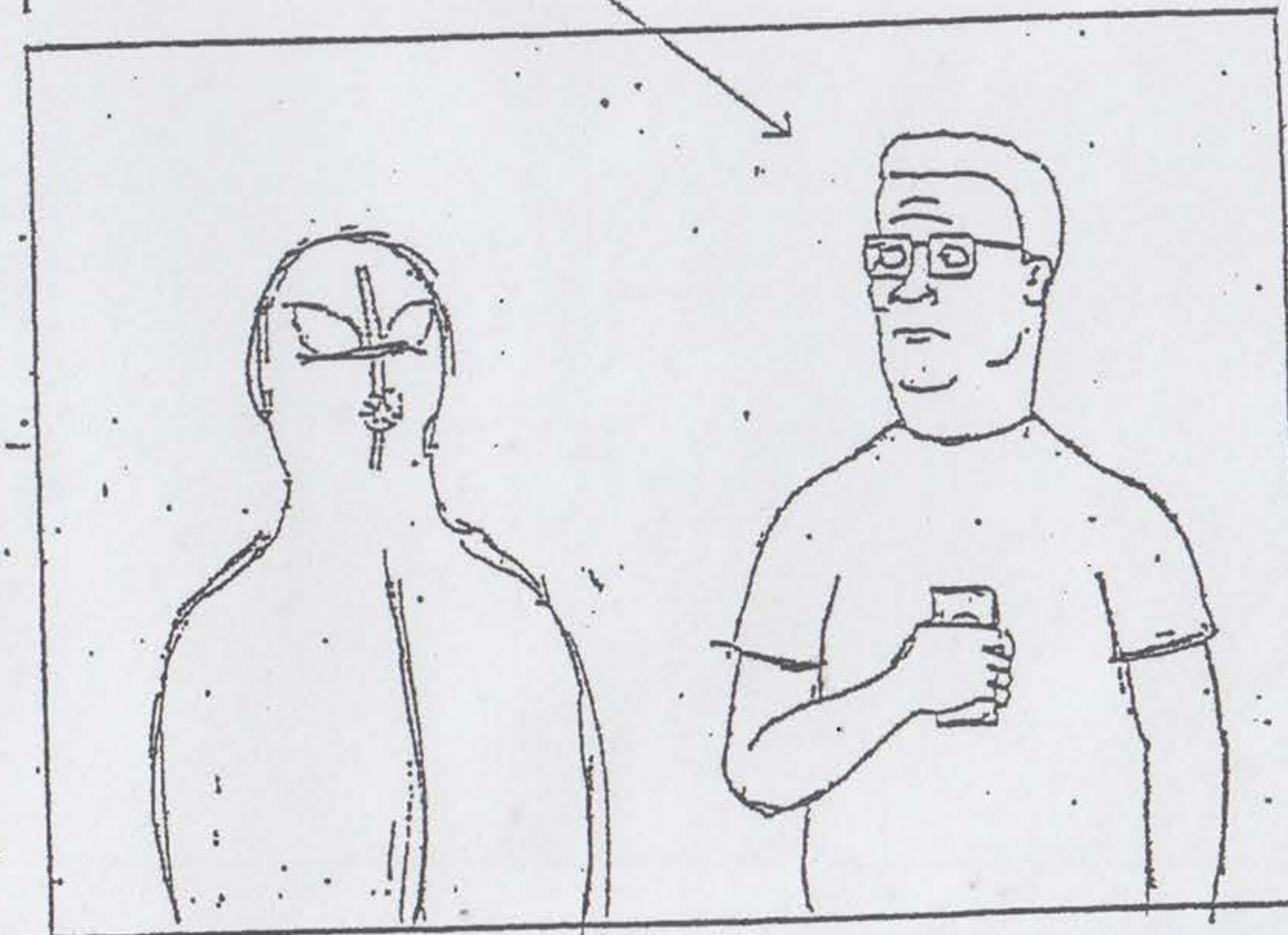
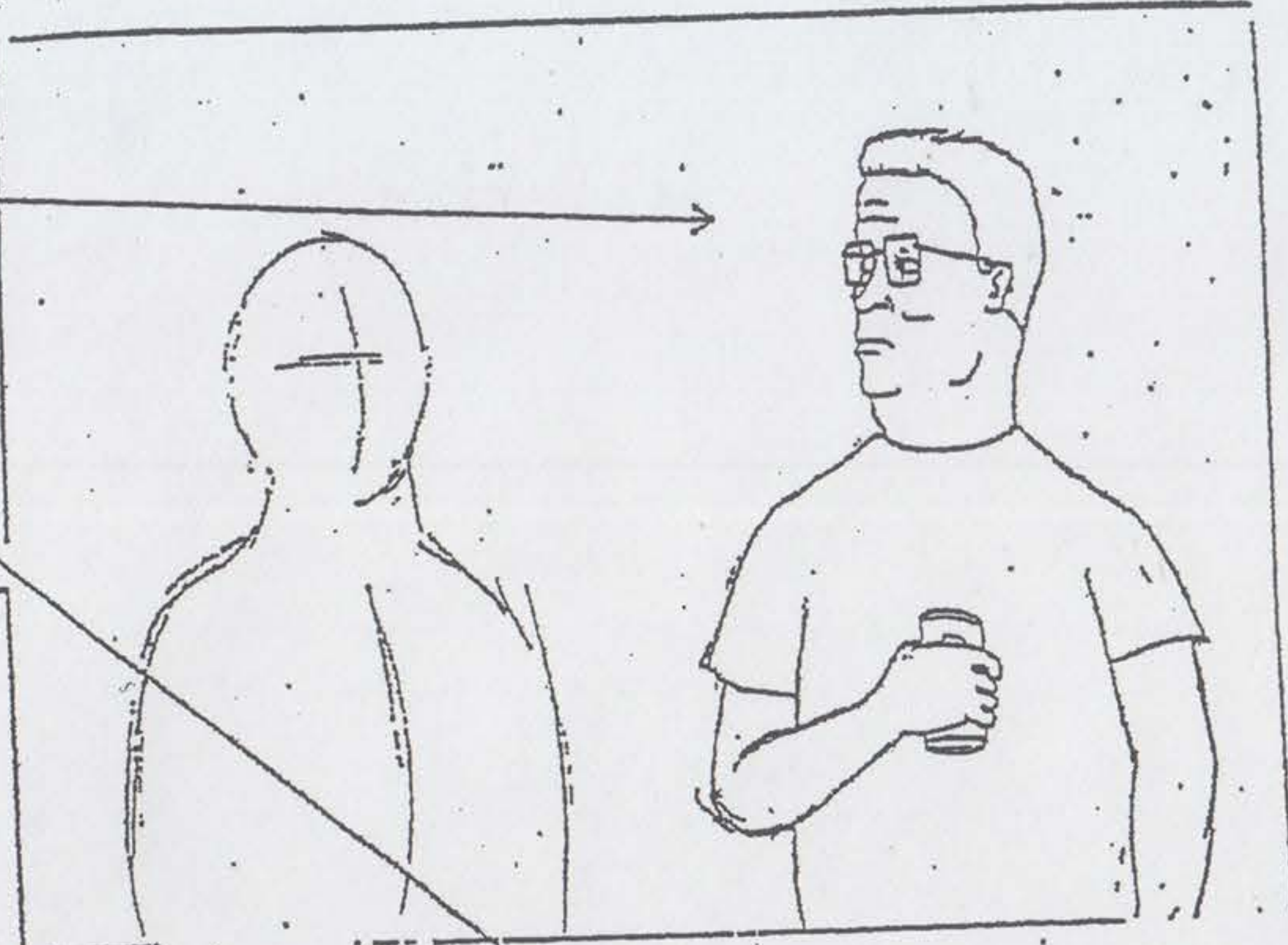
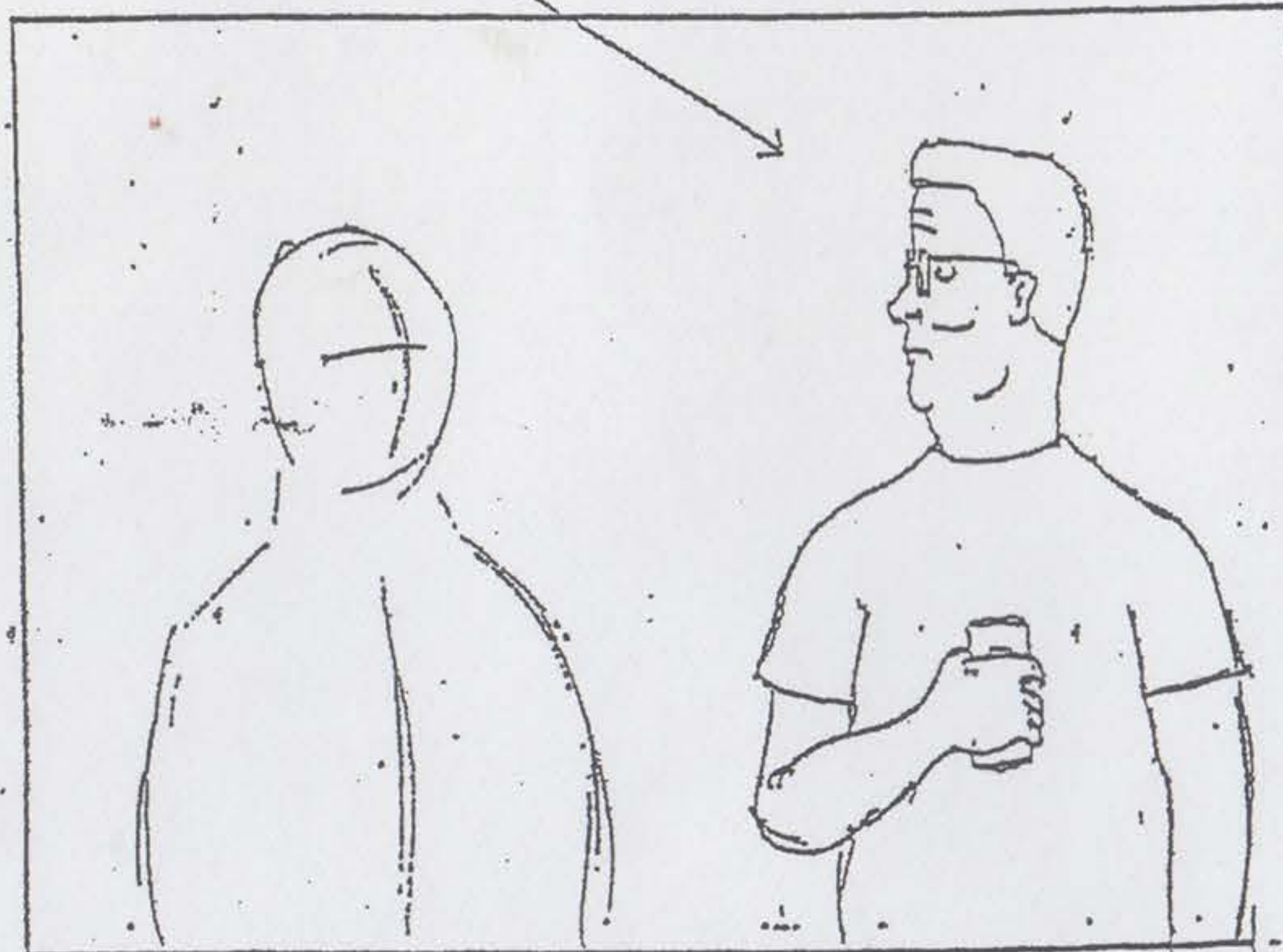
|                                      |         |        |    |
|--------------------------------------|---------|--------|----|
| ING OF THE HILL                      |         |        |    |
| DE #                                 | STOCK   |        |    |
| #                                    |         |        |    |
| CHARACTER                            |         |        |    |
| DESCRIPTION:<br>HANK'S HEAD POSITION |         |        |    |
| DATE                                 | 3-27-97 | ARTIST | WA |

# HANK'S HEAD POSITION:

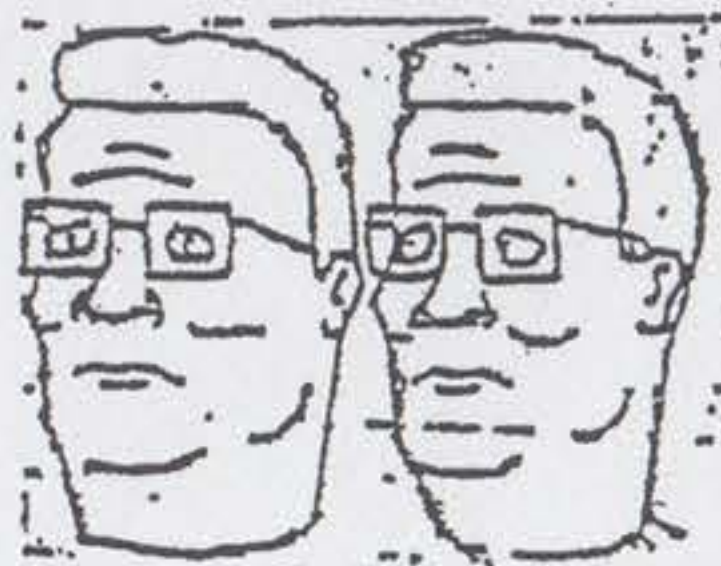
AVOID THIS POSE OF HEAD AT ALL TIMES IF POSSIBLE. IT'S USE SHOULD BE AS AN ANIMATION INBETWEEN ONLY.

INSTEAD, USE HIS HEAD TURNED TO PROFILE, OR...

BETTER STILL, USE A MORE 3/4 POSE WITH PUPILS AT SIDE BECAUSE THIS SHOWS ACTING ON HIS FACE.



THIS IS STOCK 3/4 POSE FROM HEAD TURN MODEL SHEET

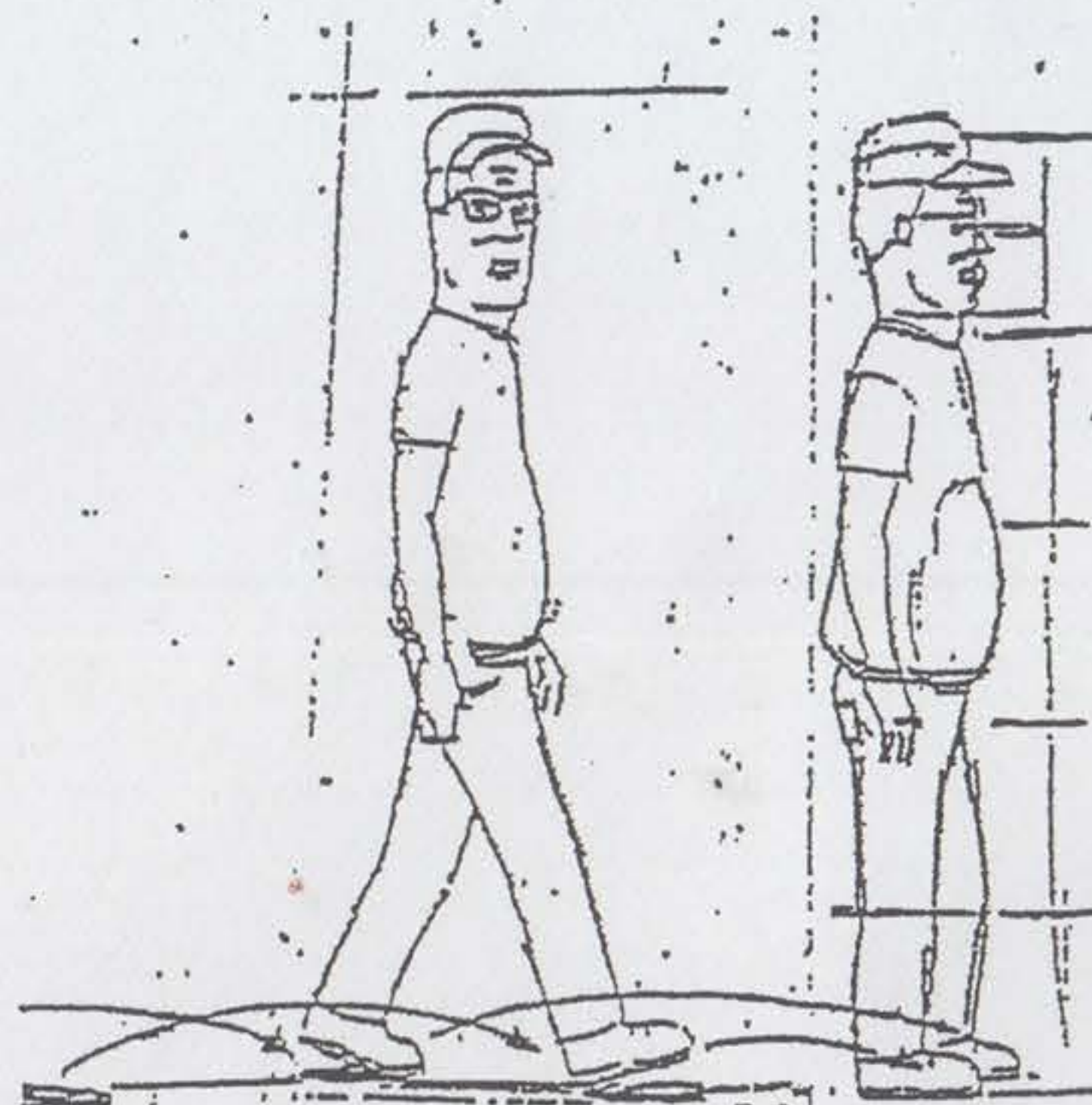


THIS IS SLIGHTLY TURNED 3/4 POSE TO LOOK AT PERSON STANDING BESIDE HIM.

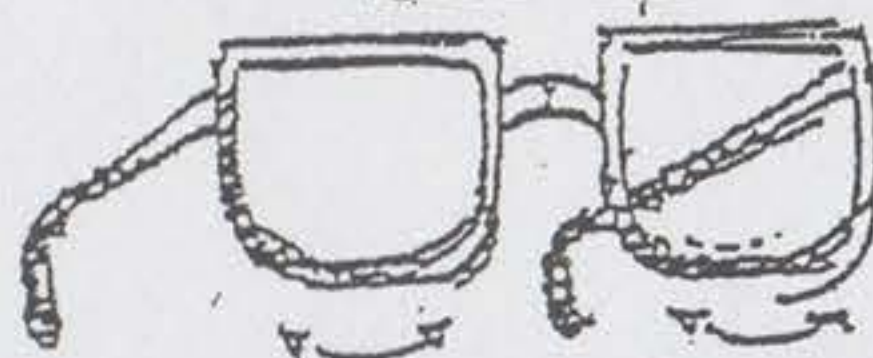
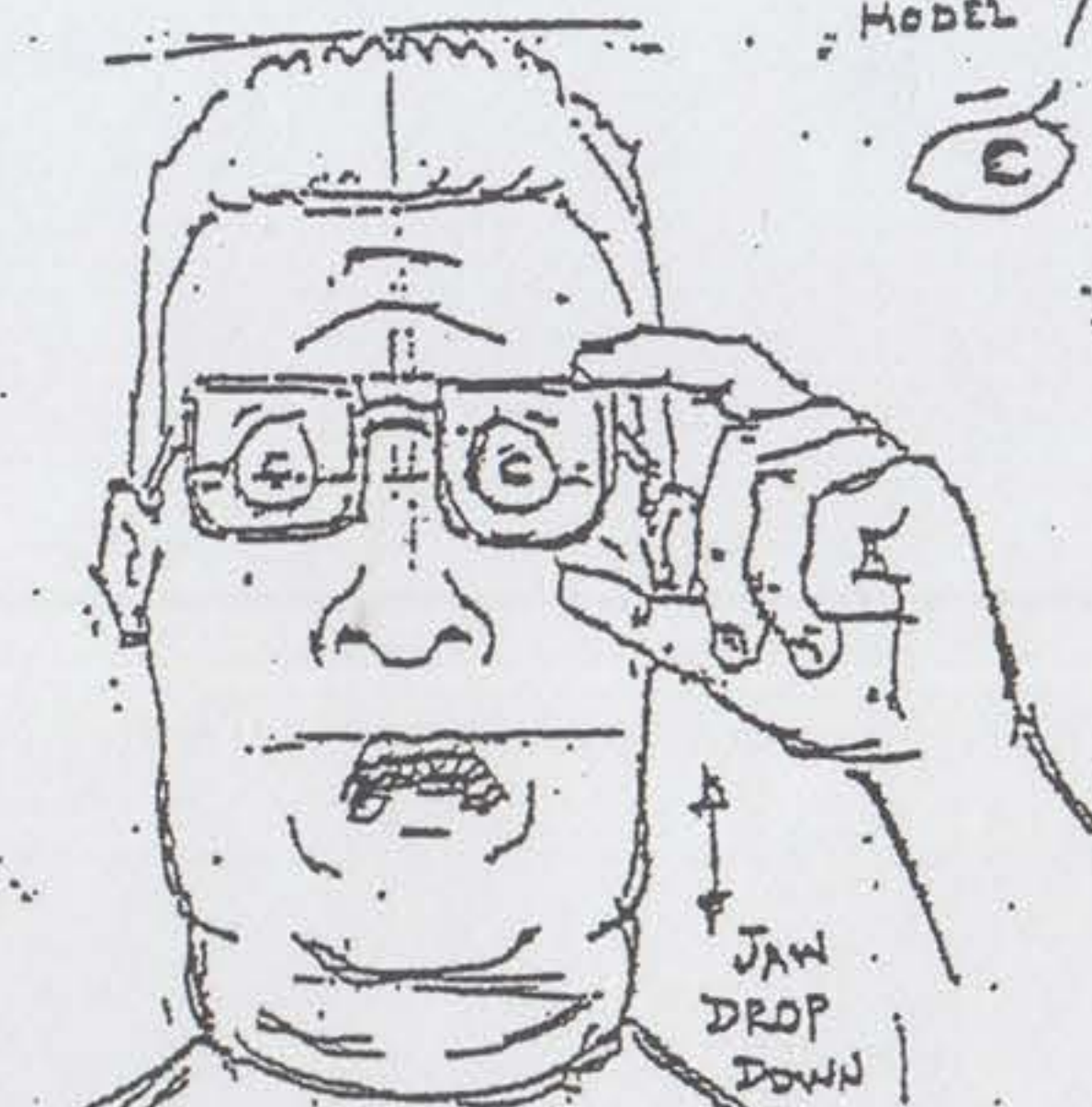


# NG OF THE HILL.

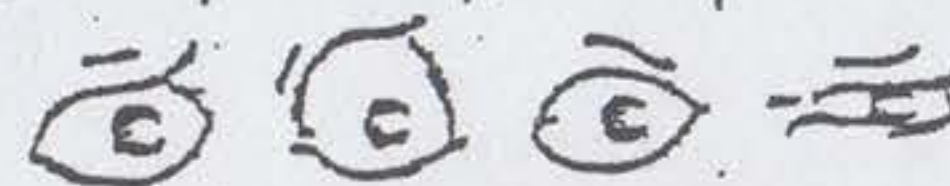
|           |         |        |    |
|-----------|---------|--------|----|
| E #       | STOCK   |        |    |
| CHARACTER |         |        |    |
| PTION:    |         |        |    |
| DATE      | 3-27-97 | ARTIST | WA |



AUGH STEPS BY VISUALIZING "FOOTPRINTS"



MODEL / WIDE / ANGRY / SQUINT



## Tips

FOR  
ROUGHING  
OUT  
HANK  
HILL

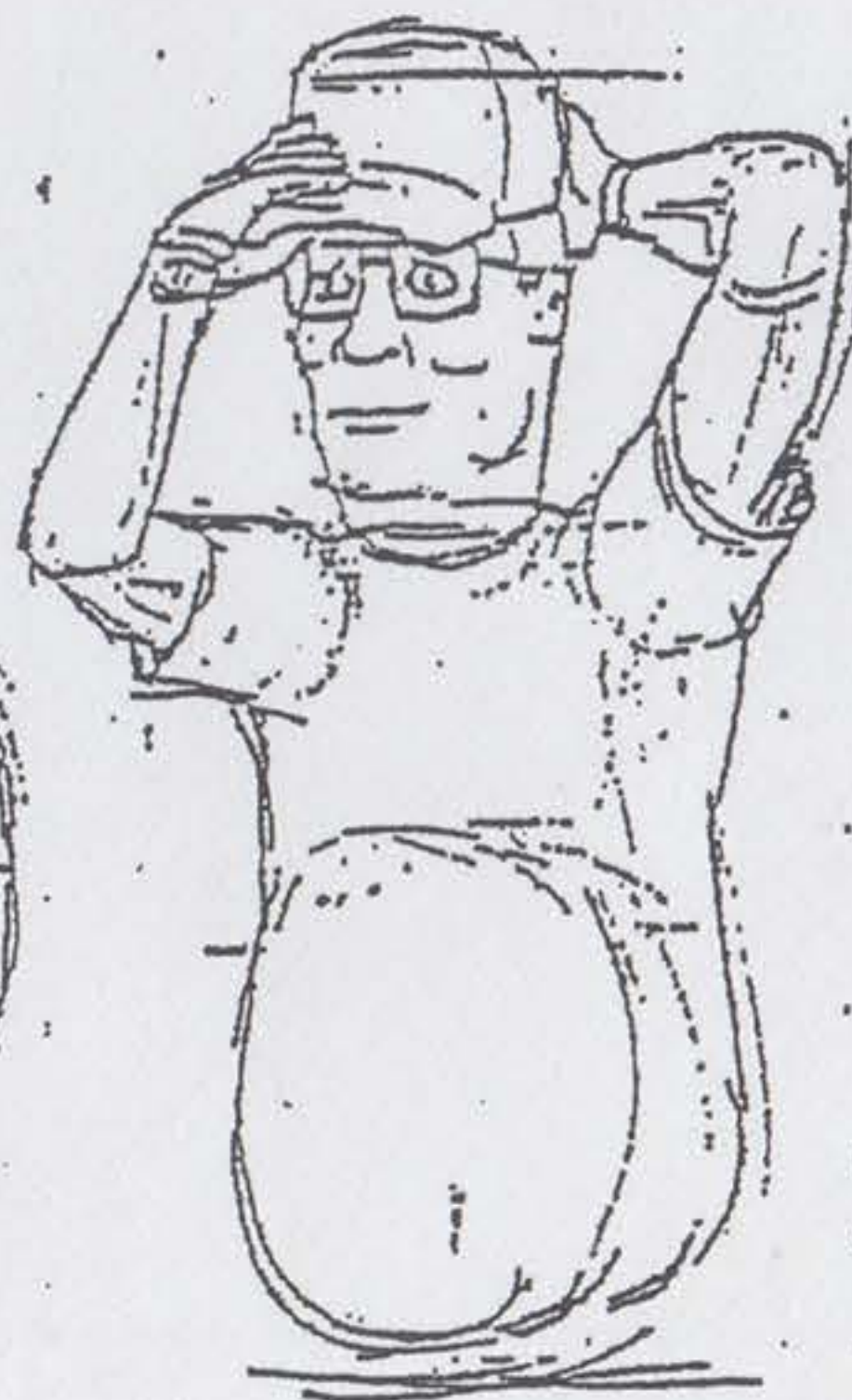
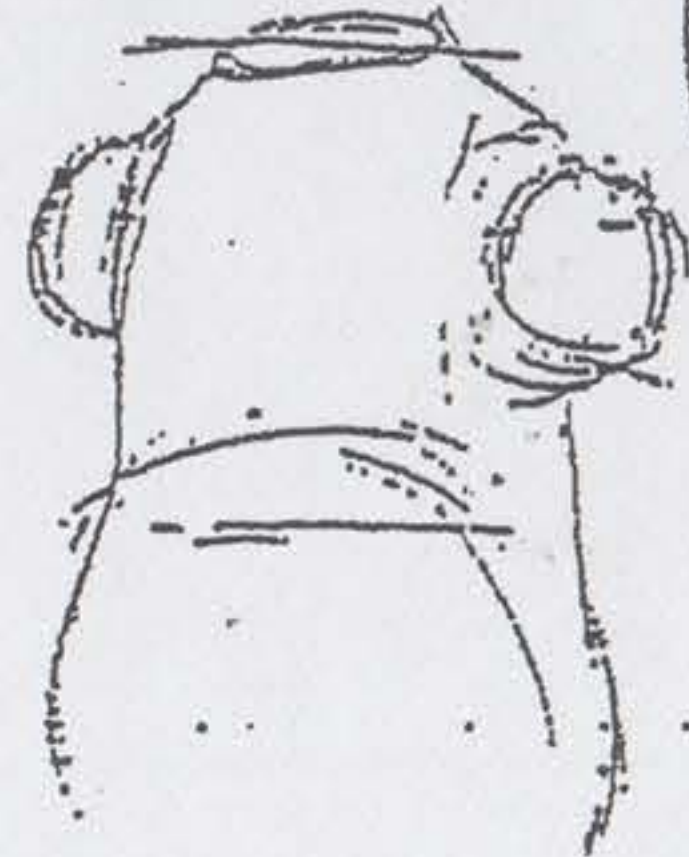
5 HEADS  
TALL

BELOW  
TOP OF  
BELLY IS  
2 HEADS

BELOW THE  
BELT IS  
3 HEADS

KNEES ARE  
4 HEADS

THE  
SHOULDERS  
CAN WORK  
AS A BALL  
AND SOCKET





KING OF THE HILL

CODE # STOCK

NAME #

CHARACTER

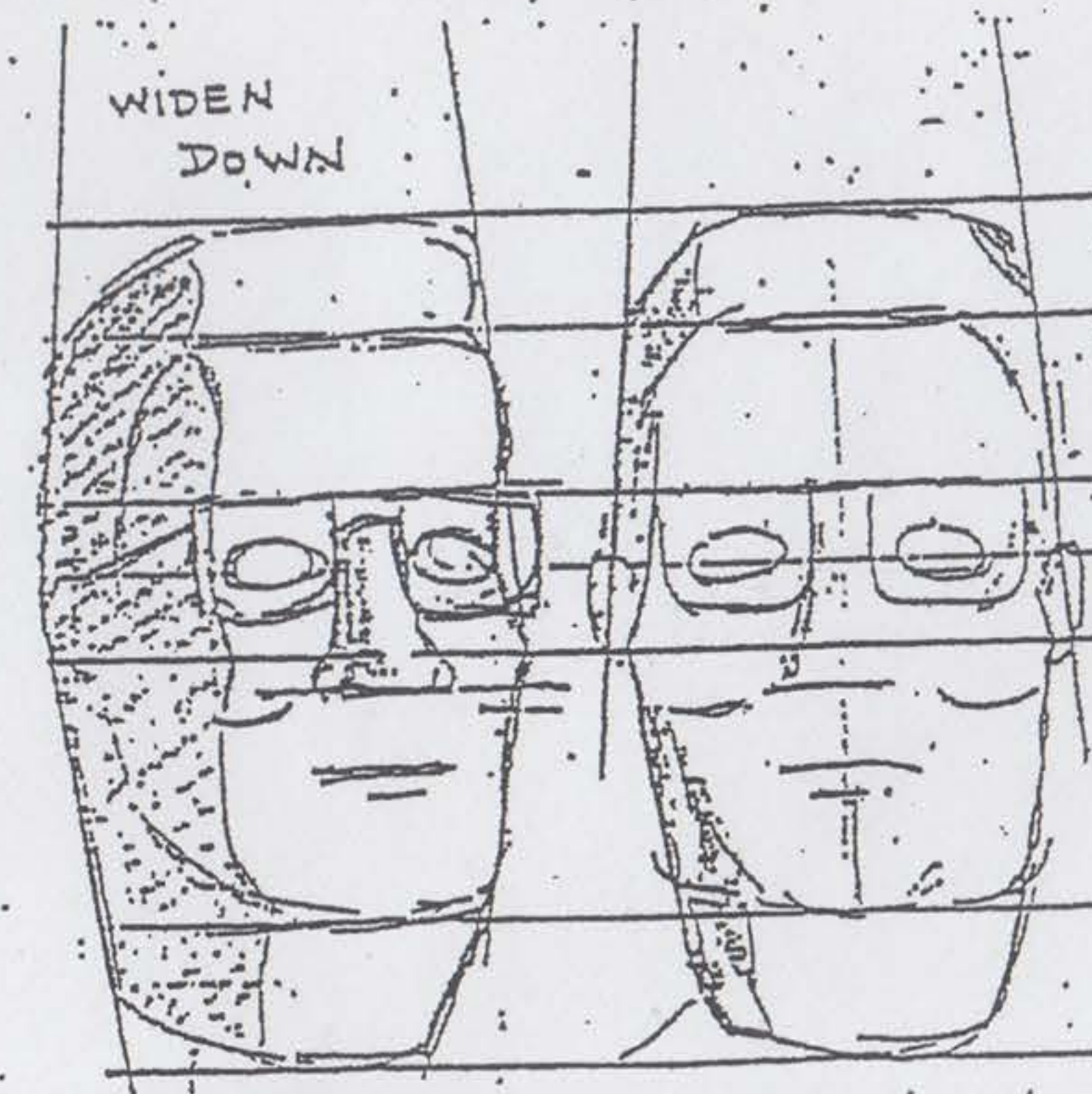
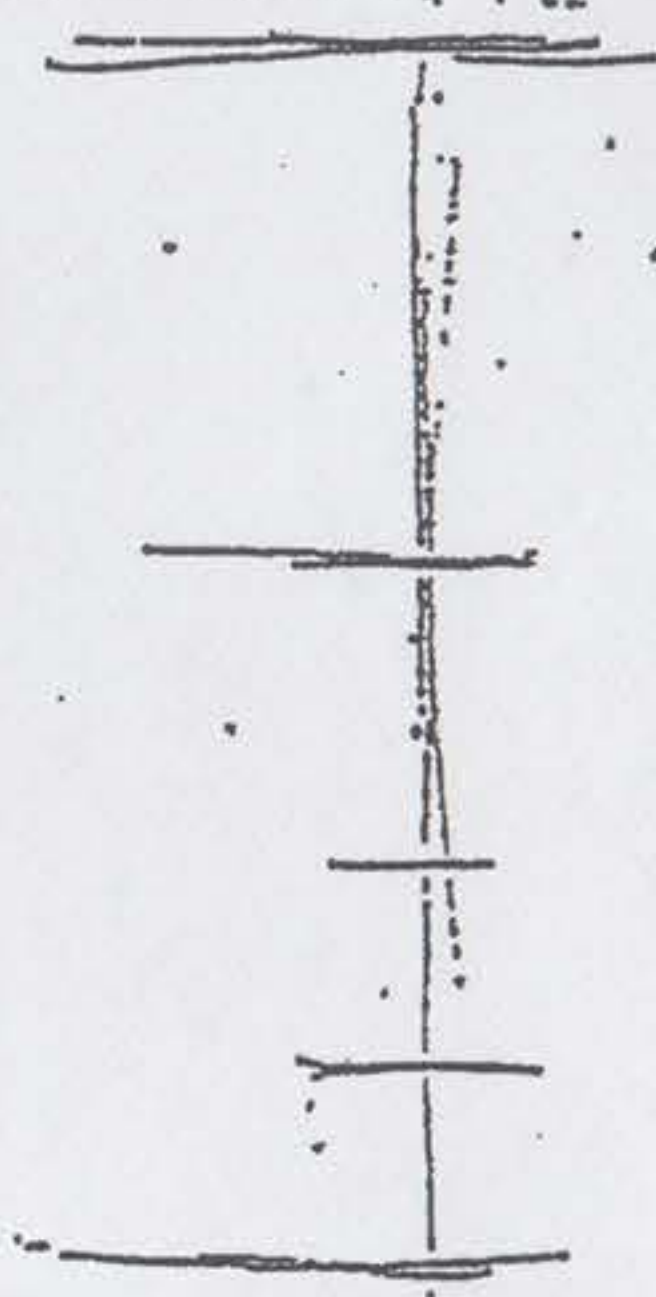
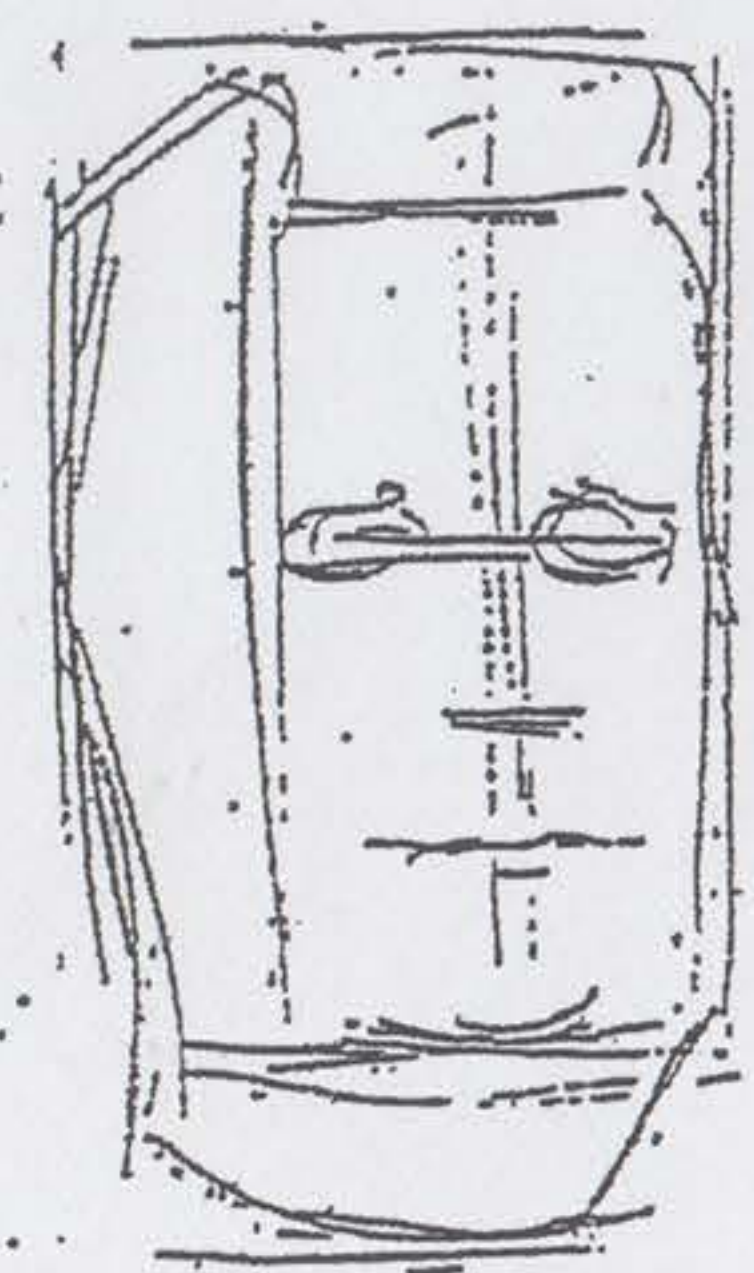
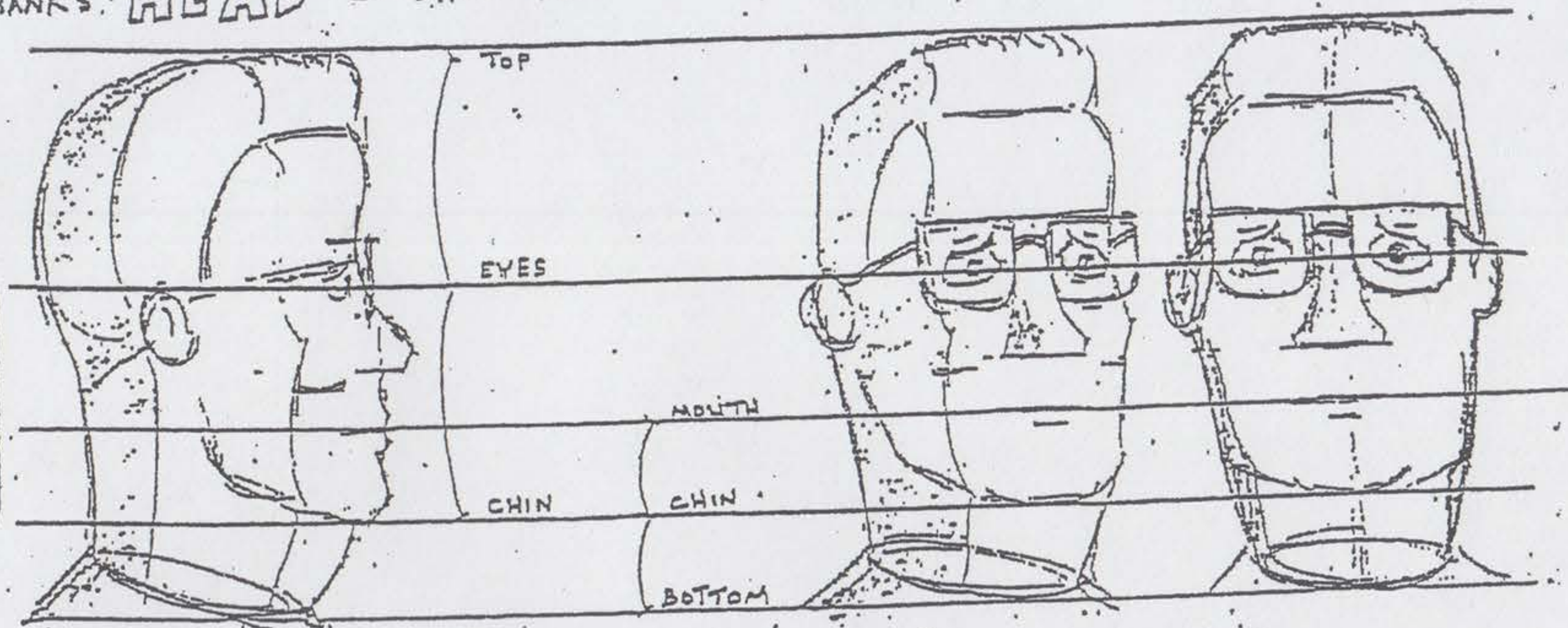
DESCRIPTION:

HANK'S HEAD CONSTRUCTION

DATE: 3-27-97 ARTIST: WA

TIPS FOR HANK'S HEAD CONSTRUCTION

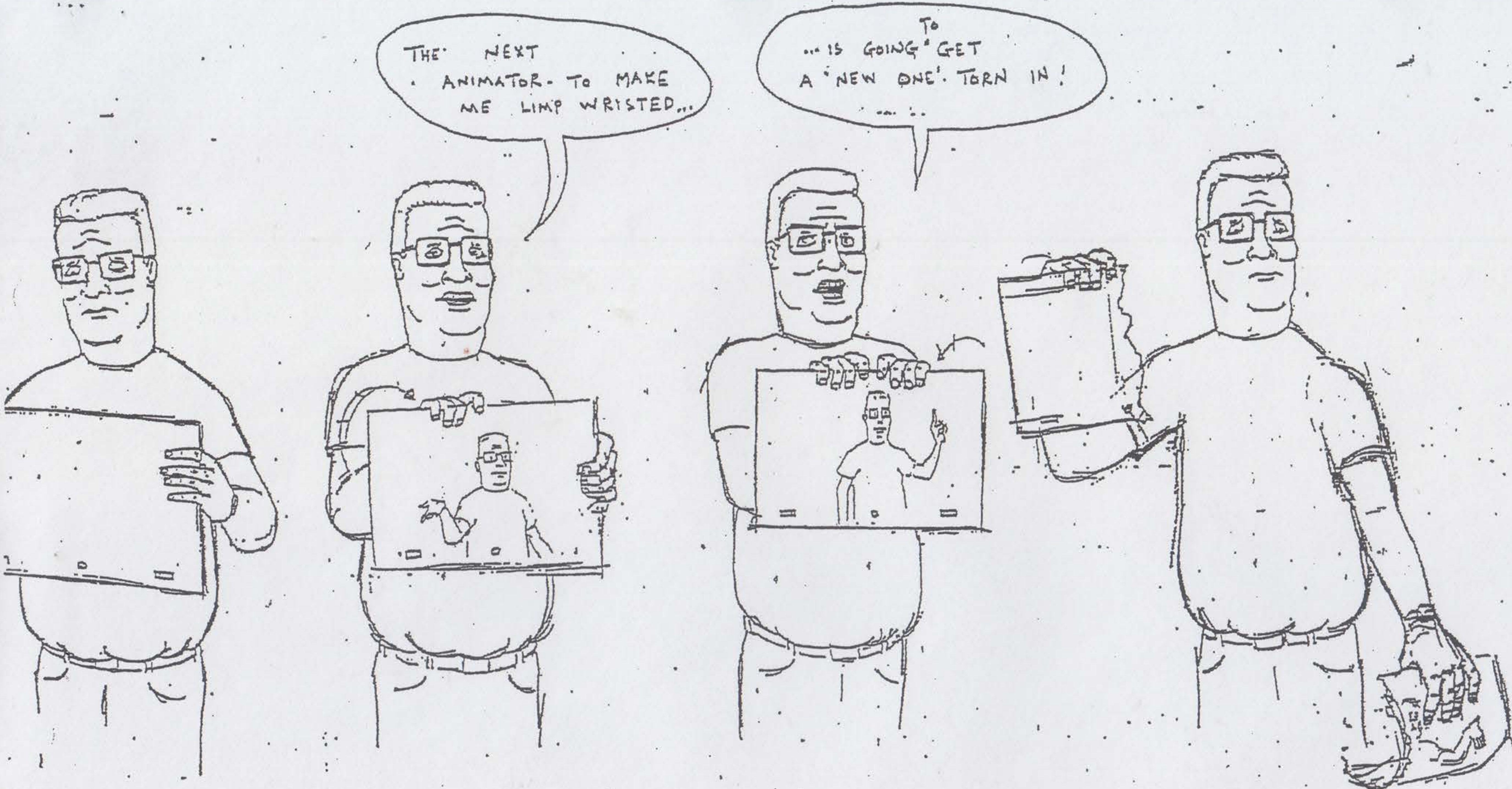
PROPORTIONS:  
EYES ARE  
1/2 WAY BETWEEN  
TOP OF HEAD AND  
CHIN. MOUTH AND  
BOTTOM OF NECK  
ARE EQUAL SPACE  
FROM CHIN...



SILHOUETTE:  
THE WIDEST  
PART OF HANK'S  
FACE ARE THE  
CHEEK BONES  
IN FRONT.

PINCH  
IN  
AT BOTTOM  
OF  
NECK...





Hank "I am not Scooby-Do Guy" Hill  
1998



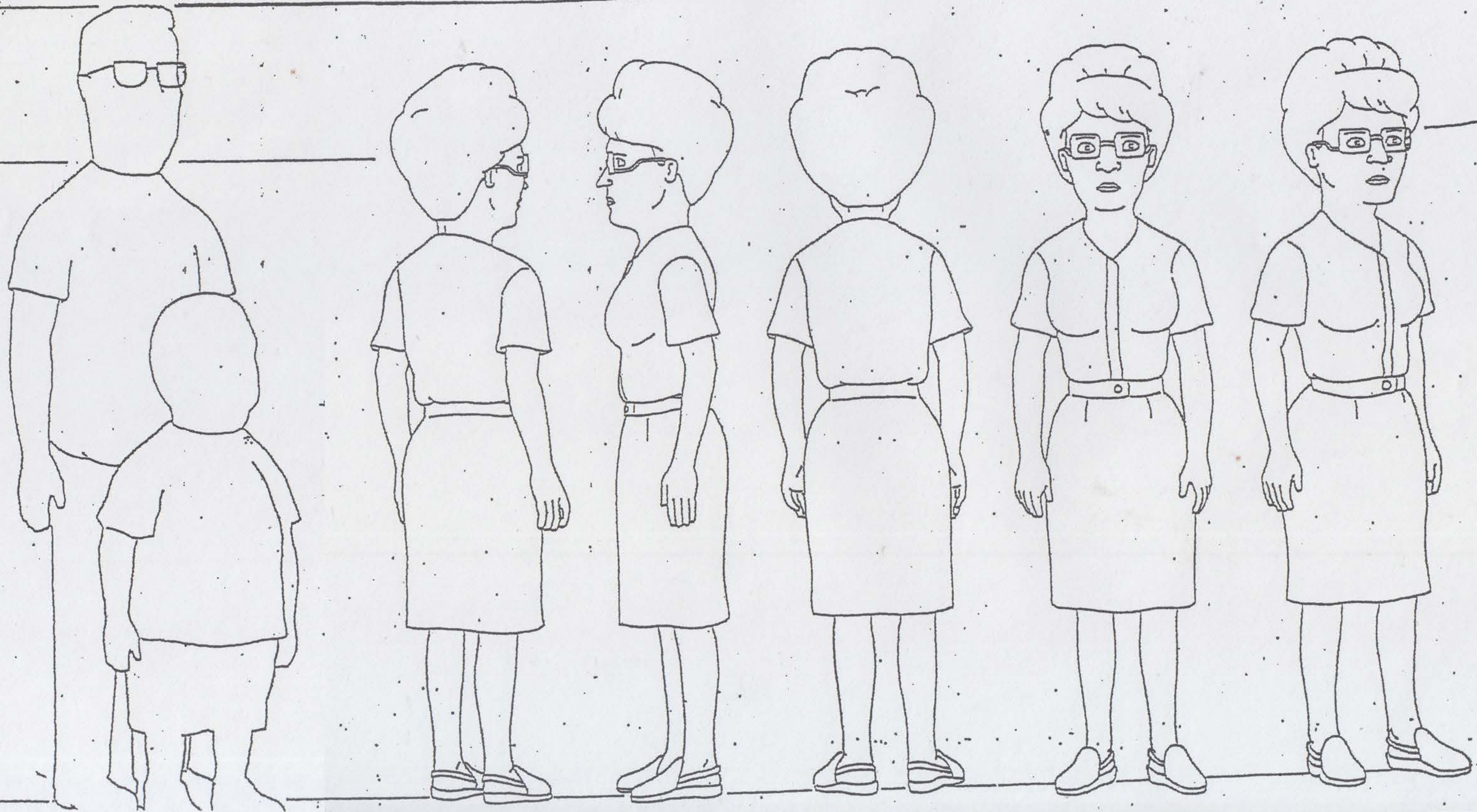
*DRAWING TIPS:*  
*PEGGY HILL*



# KING OF THE HILL

# PEGGY

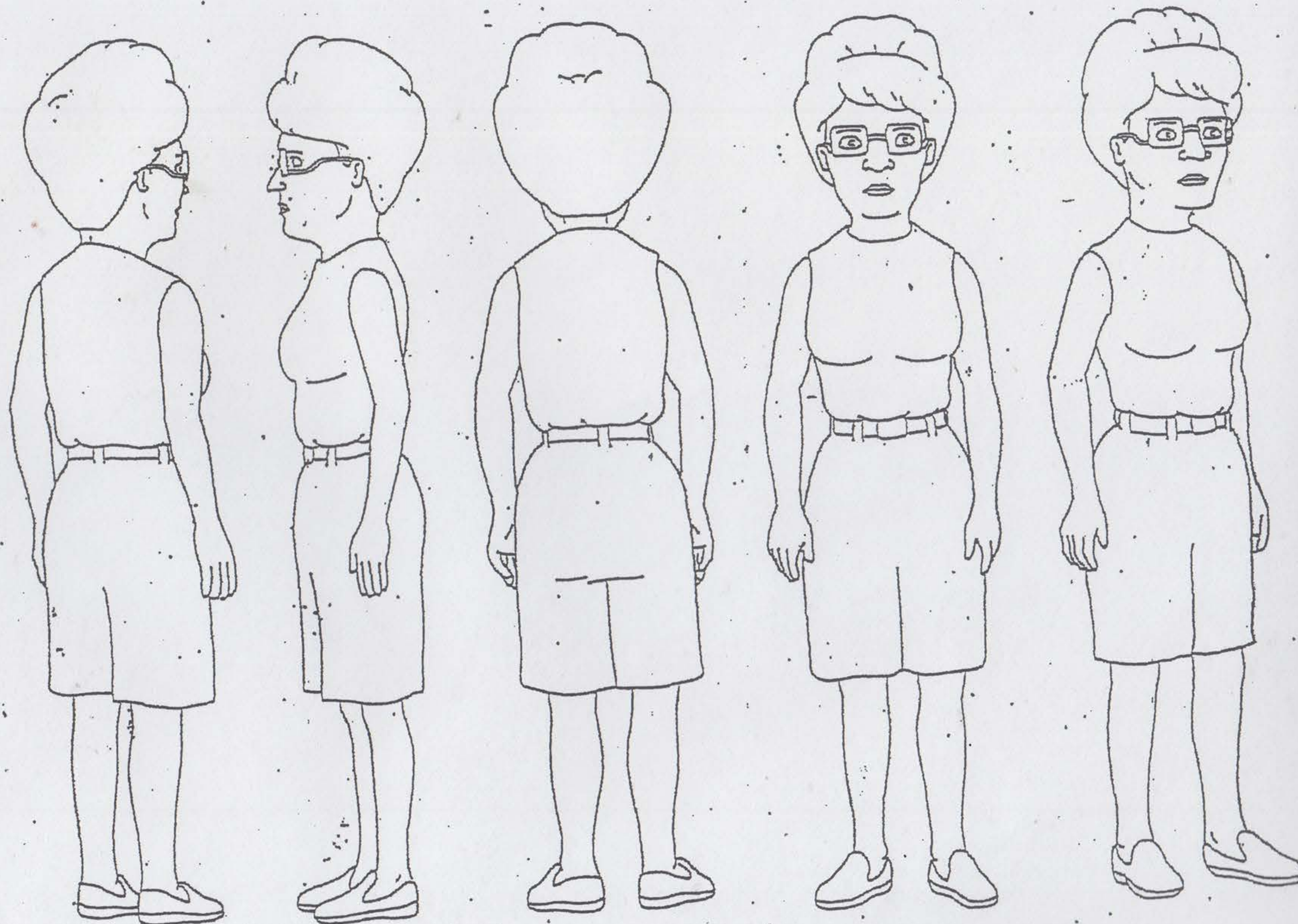
|                           |         |
|---------------------------|---------|
| EPISODE #                 | STORY   |
| SCENE #                   |         |
| CHARACTER                 |         |
| DESCRIPTION:              |         |
| PEGGY Hill Full Body Turn |         |
| OUTFIT #1                 |         |
| FINAL DATE                | 3.27.97 |
| ARTIST                    | WA      |





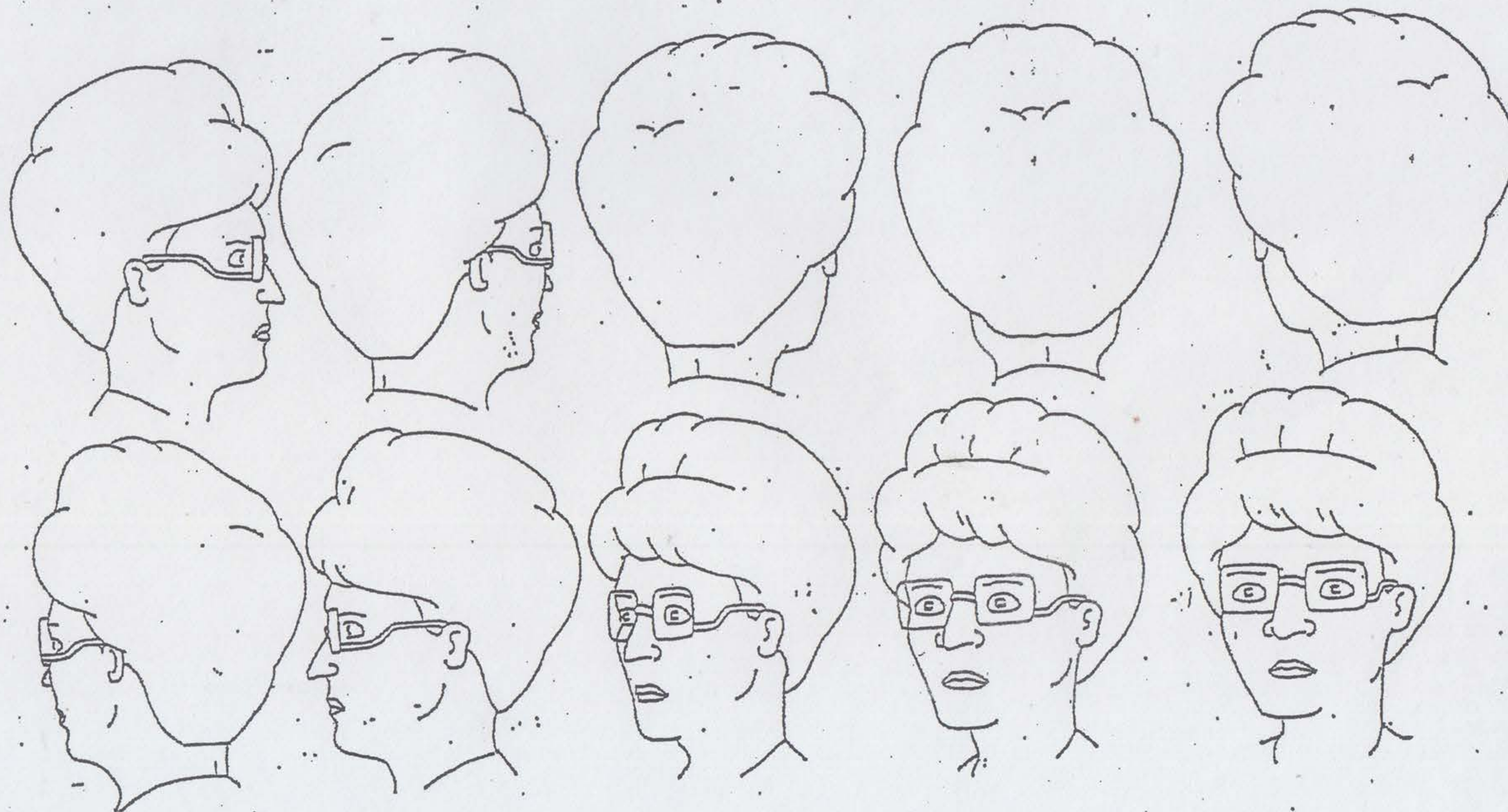
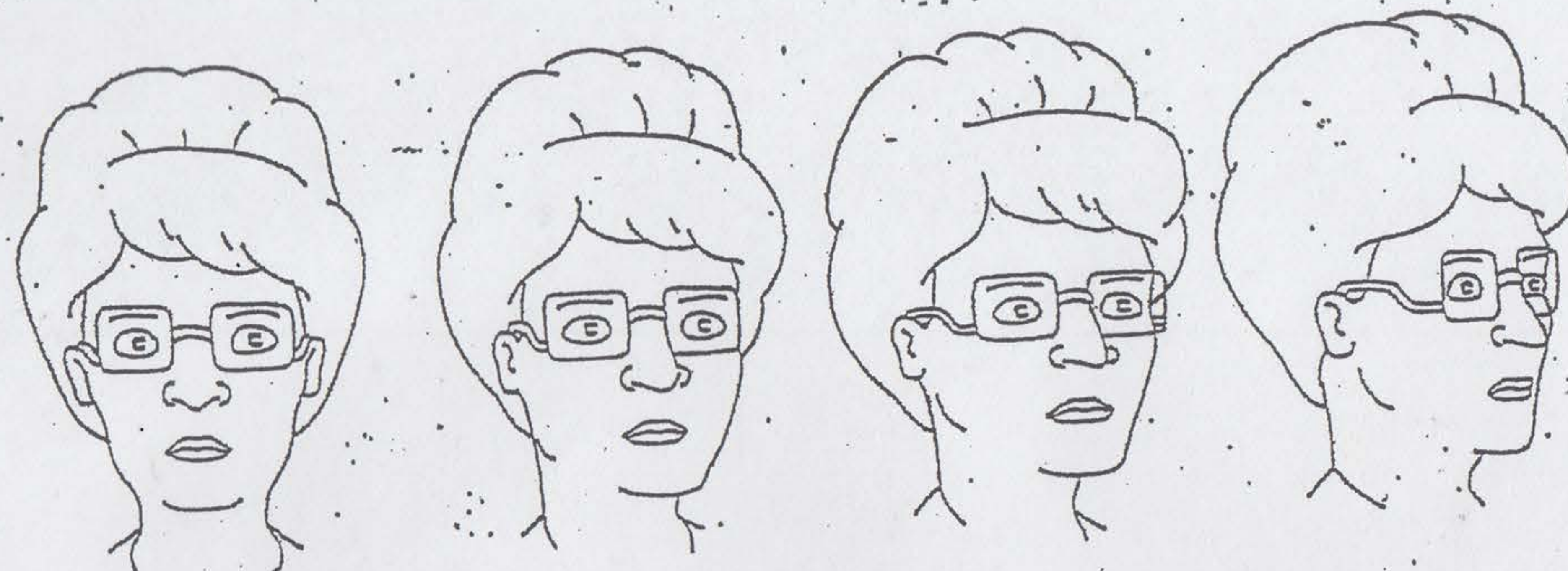
|                  |        |
|------------------|--------|
| KING OF THE HILL |        |
| CODE #           | STOCK  |
| SCENE #          |        |
| CHARACTERS       |        |
| DESCRIPTION: "   |        |
| EGGY - OUTFIT #2 |        |
| DATE             | ARTIST |
| 3-27-97          | WA     |

STOCK  
2ND  
SEASON





|                        |         |
|------------------------|---------|
| KING OF THE HILL       |         |
| EPISODE #              | STOCK   |
| SCENE #                |         |
| CHARACTER              |         |
| DESCRIPTION:           |         |
| PEGGY HILL - HEAD TURN |         |
| FINAL DATE             | 3-27-97 |
| ARTIST                 | WVA     |





|                  |         |        |     |
|------------------|---------|--------|-----|
| KING OF THE HILL |         |        |     |
| EPISODE #        | STOCK   |        |     |
| SCENE #          |         |        |     |
| - CHARACTER      |         |        |     |
| DESCRIPTION:     |         |        |     |
| PEGGY - HEADTURN |         |        |     |
| FINAL DATE       | 3.27.97 | ARTIST | WA: |

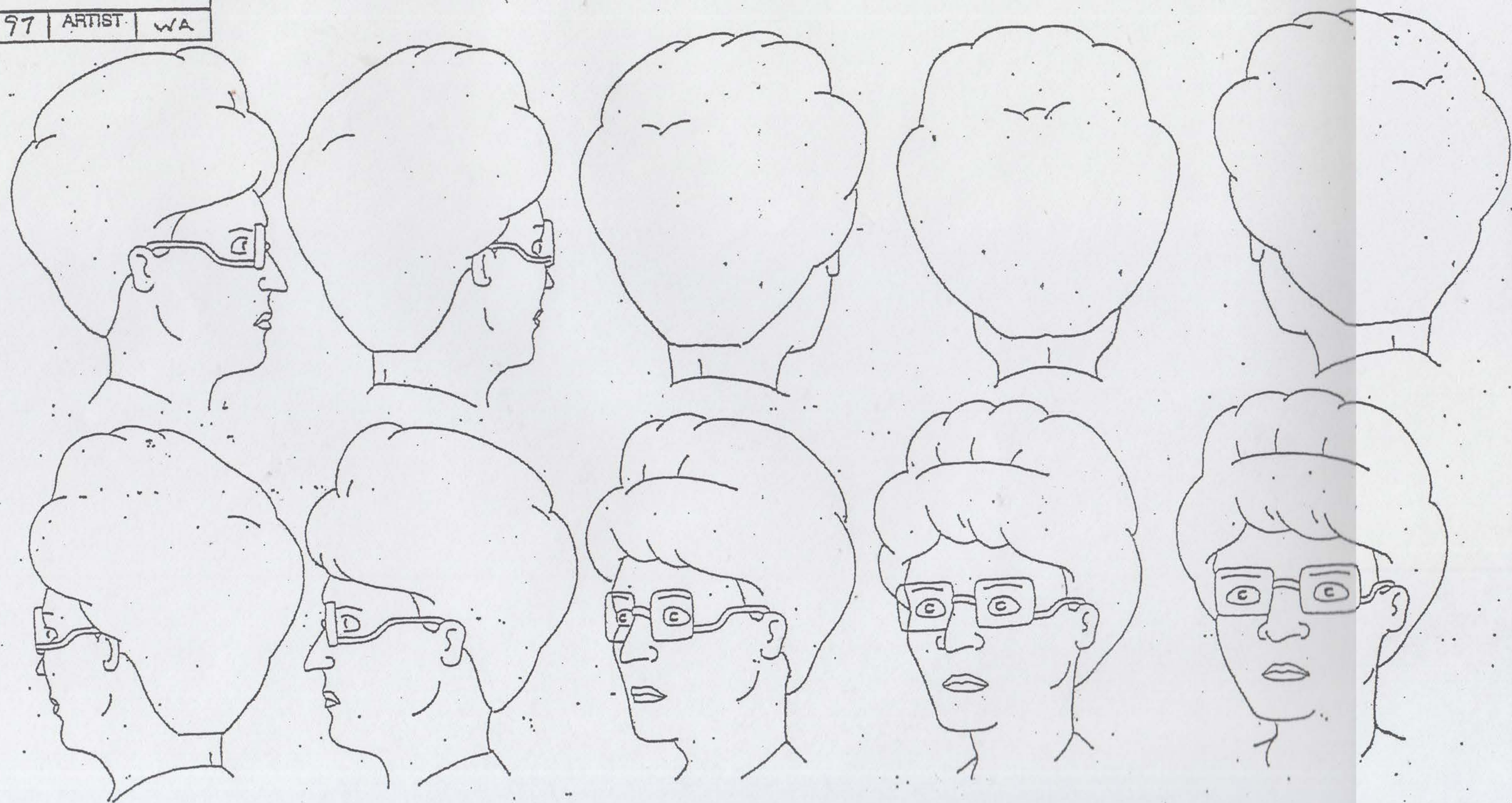
1 OF 2





|                   |         |        |    |
|-------------------|---------|--------|----|
| KING OF THE HILL  |         |        |    |
| CODE #            | STOCK   |        |    |
| ENE #             |         |        |    |
| CHARACTER         |         |        |    |
| DESCRIPTION:      |         |        |    |
| PEGGY - HEAD TURN |         |        |    |
| DATE              | 3.27.97 | ARTIST | WA |

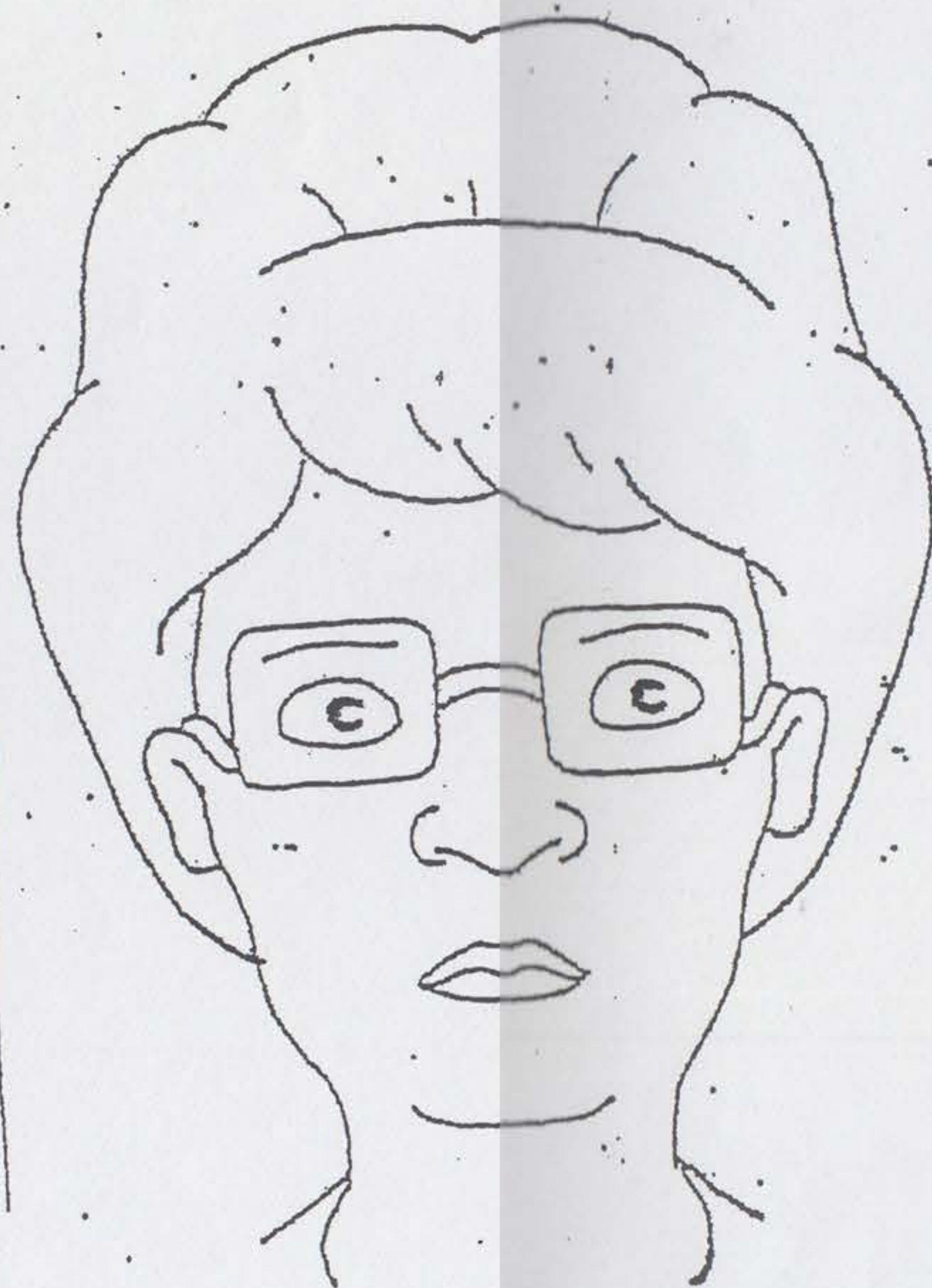
OF 2





|                                       |         |        |      |
|---------------------------------------|---------|--------|------|
| KING OF THE HILL                      |         |        |      |
| EPISODE #                             | STOCK   |        |      |
| SCENE #                               |         |        |      |
| CHARACTER                             |         |        |      |
| DESCRIPTION:<br>Peggy Hill - HEADTURN |         |        |      |
| FINAL DATE                            | 3-27-97 | ARTIST | W.A. |

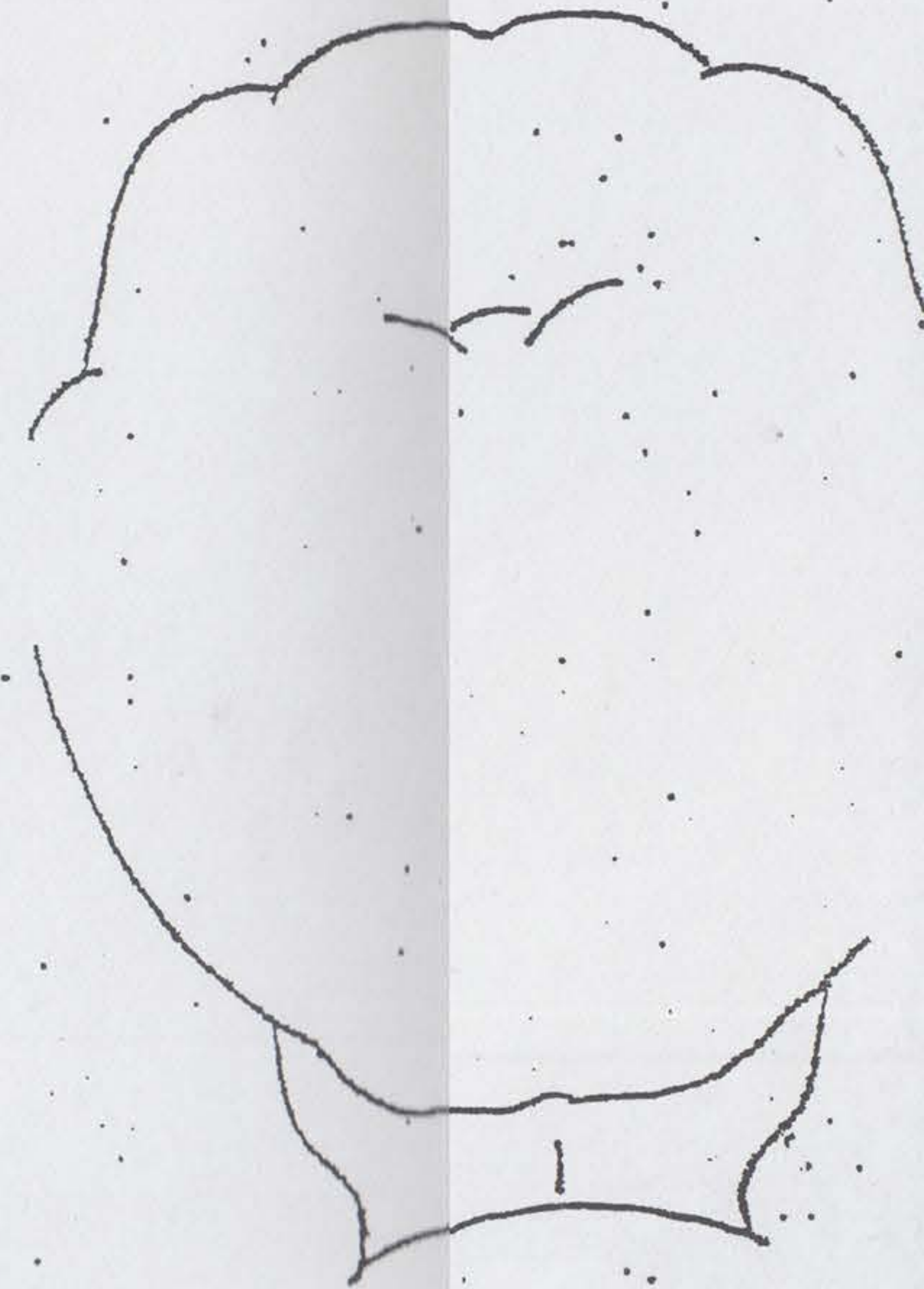
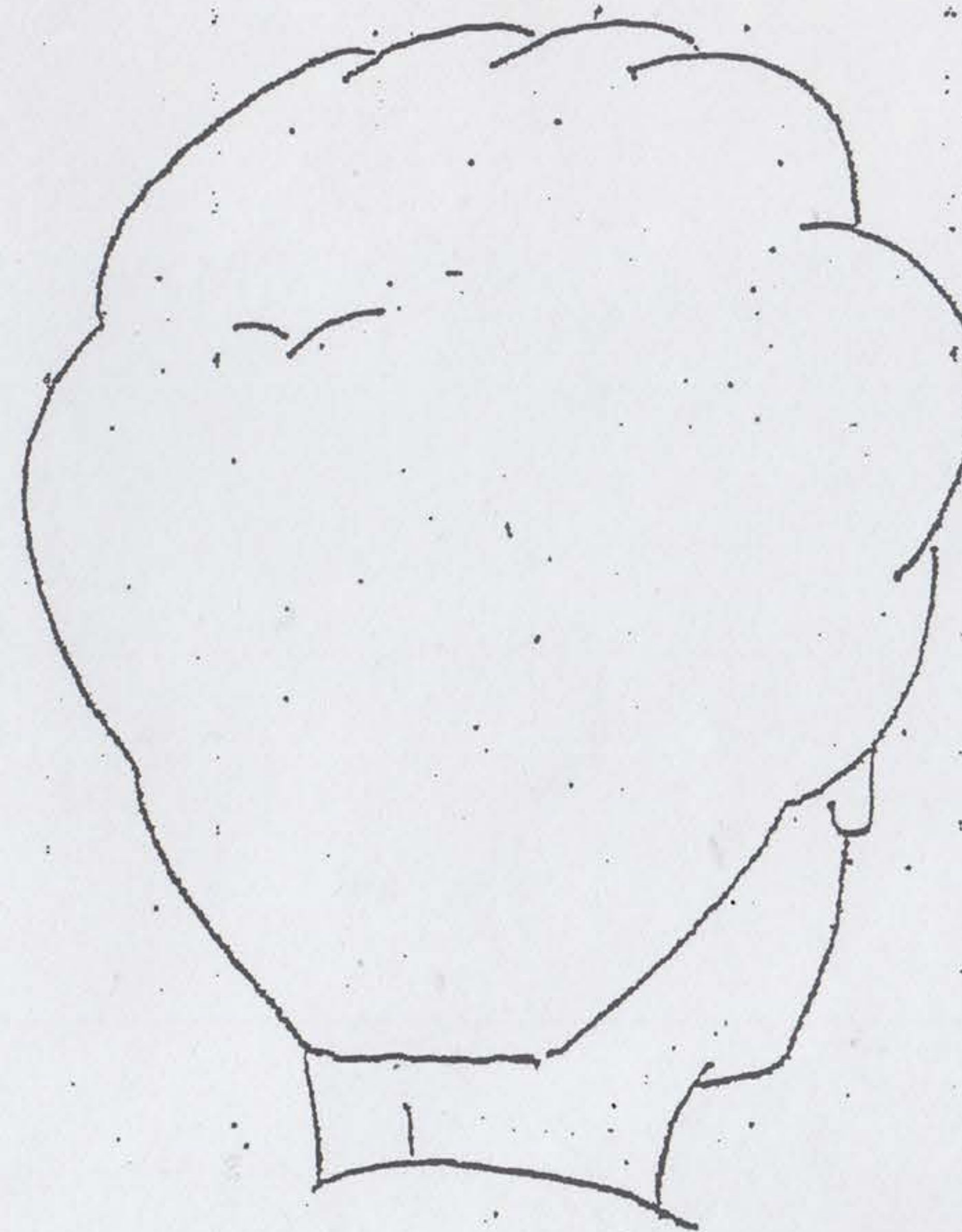
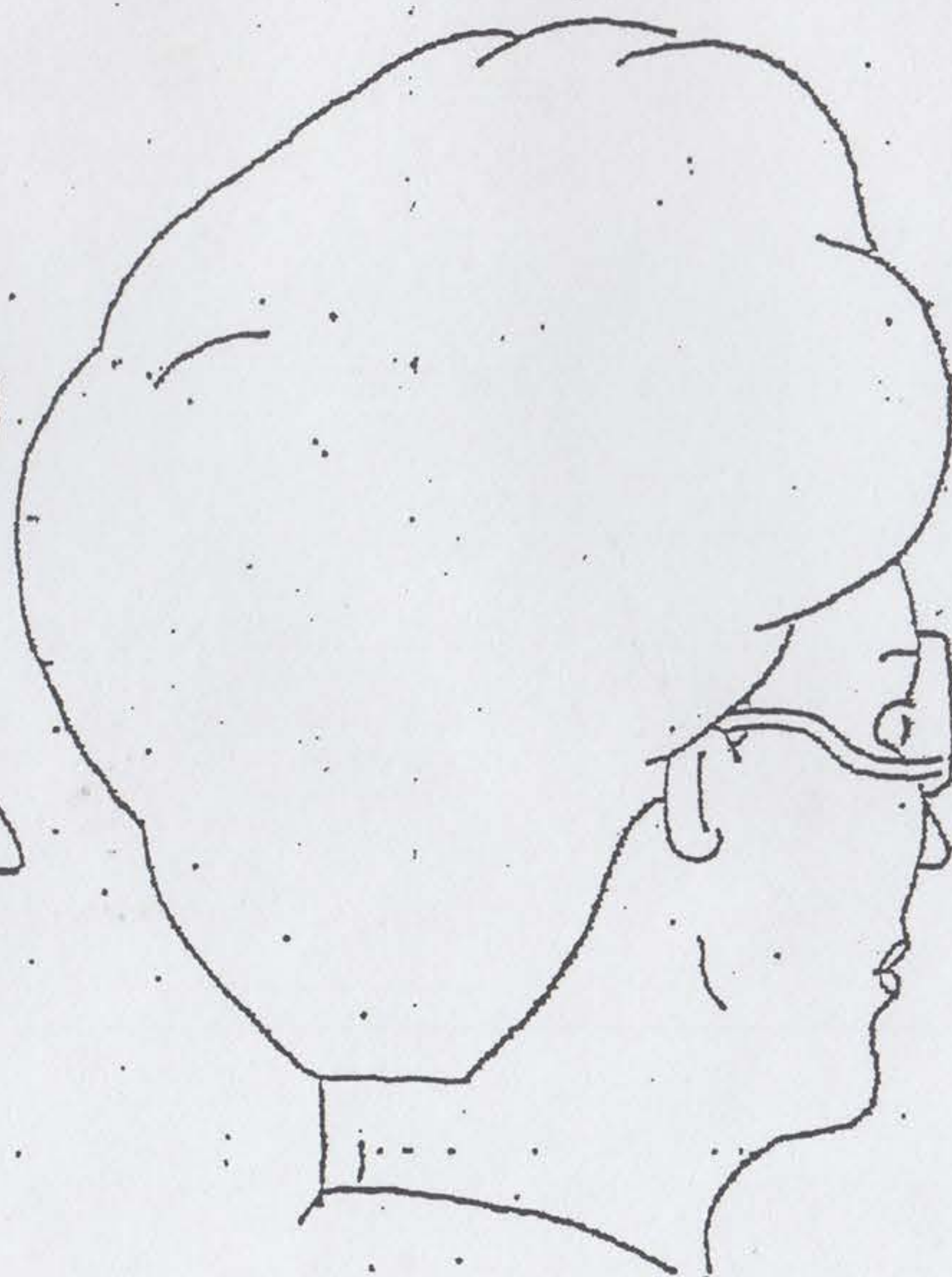
1 OF 4





|  |  |         |             |
|--|--|---------|-------------|
| KING OF THE HILL                       |  |         |             |
| EPISODE #                              |  | STOCK   |             |
| SCENE #                                |  |         |             |
| CHARACTER                              |  |         |             |
| DESCRIPTION:<br>Peggy Hill - HEAD TURN |  |         |             |
| FINAL DATE                             |  | 3-27-97 | ARTIST W.A. |

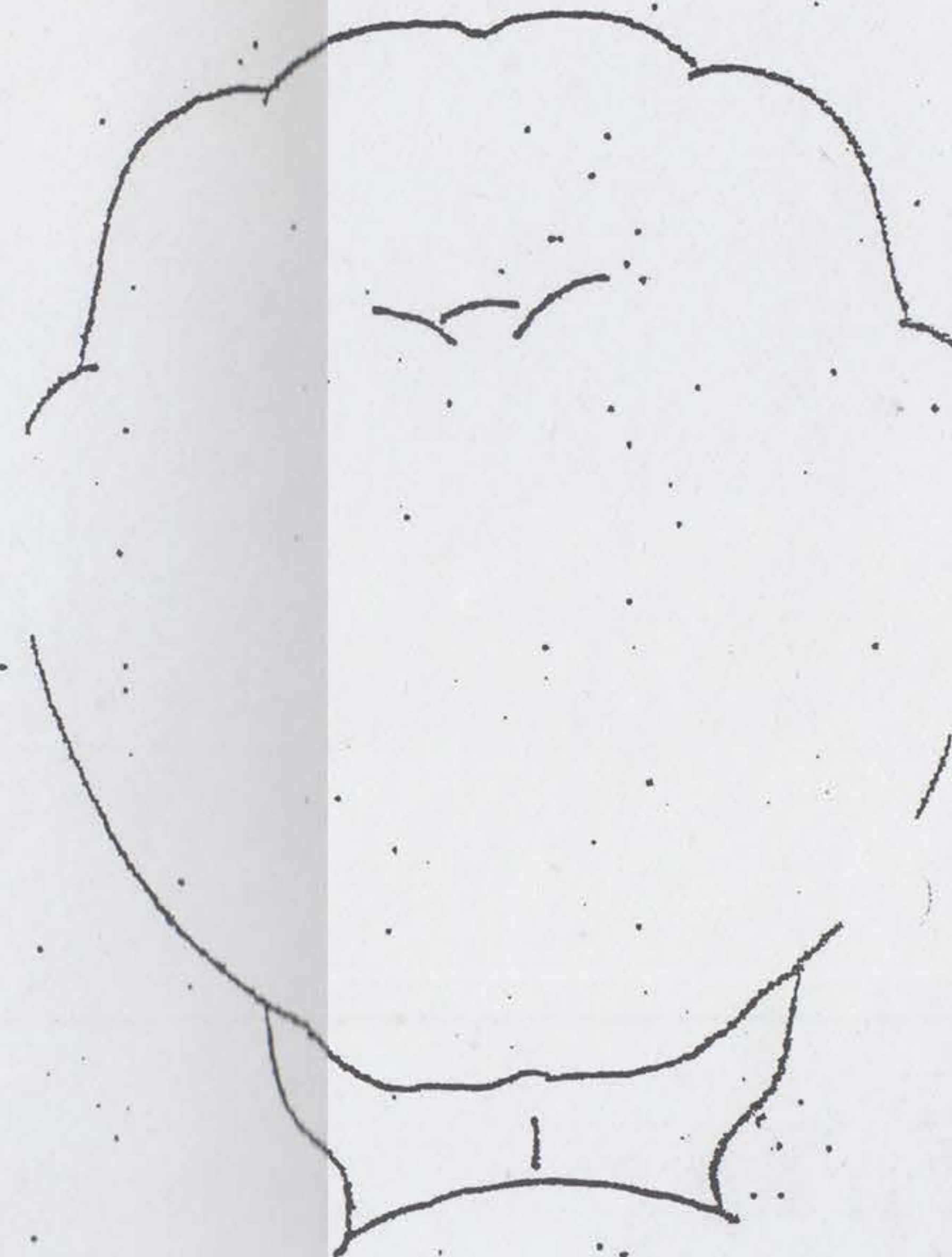
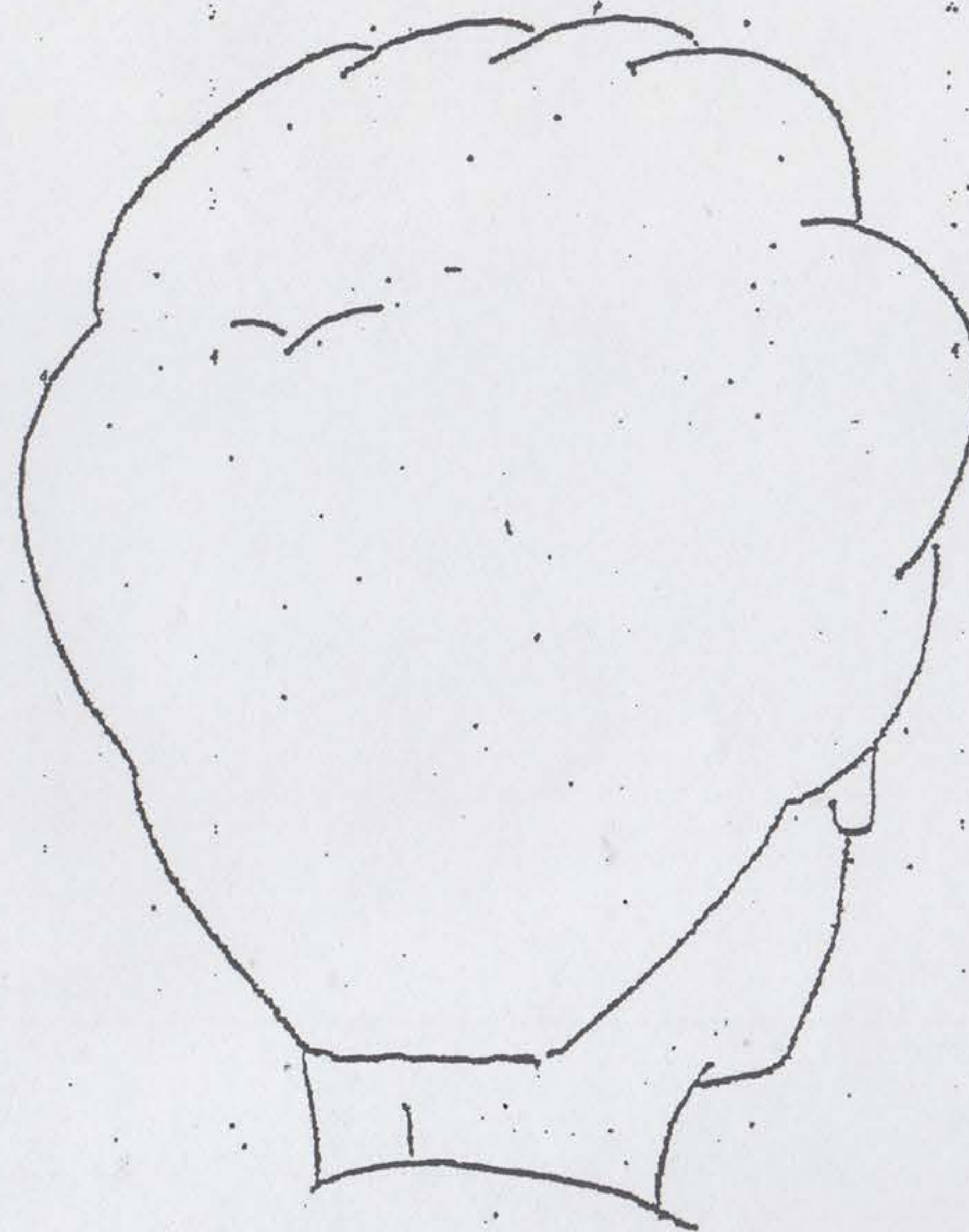
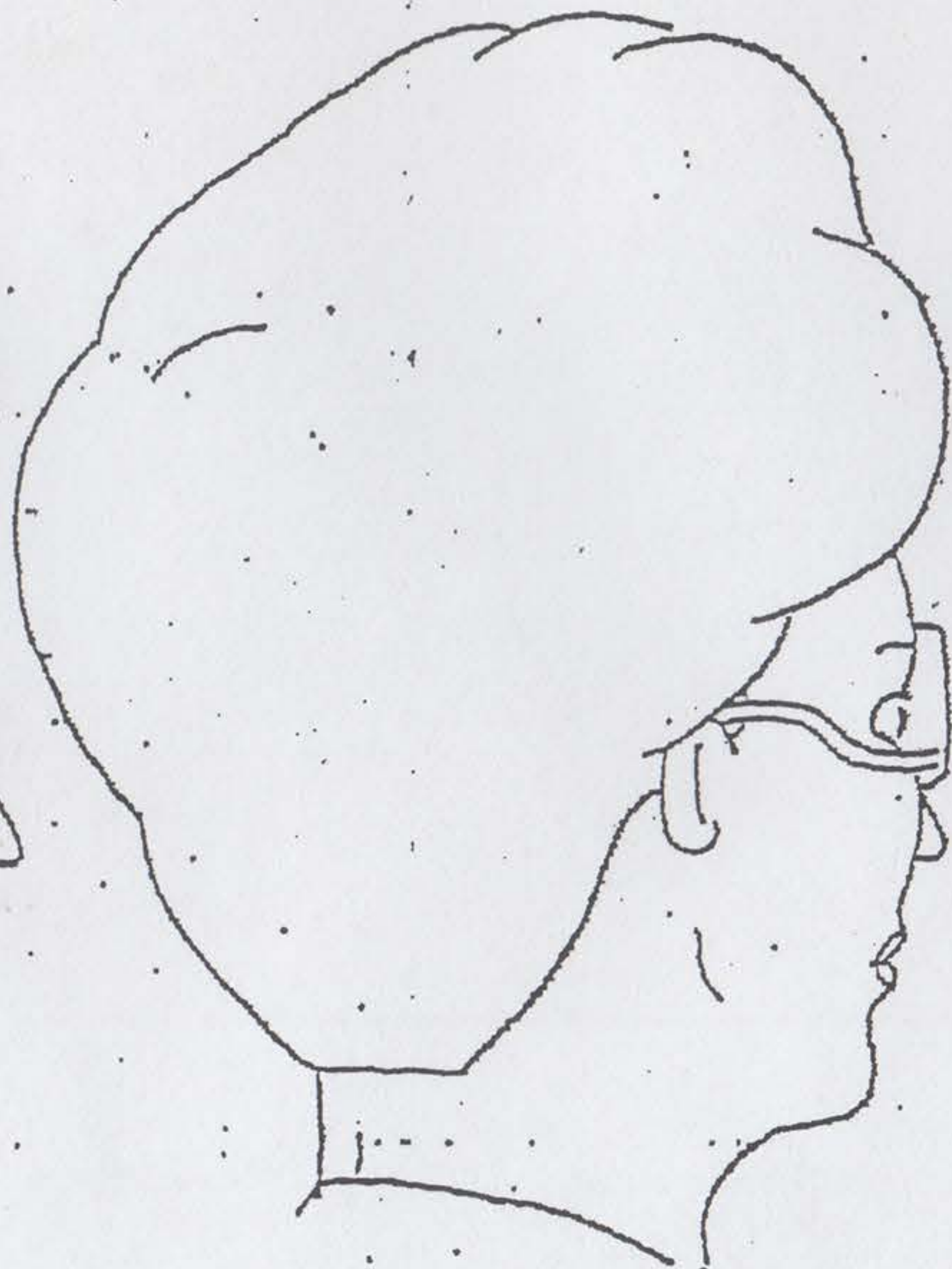
2 OF 4





|   |         |
|---|---------|
| KING OF THE HILL                              |         |
| EPISODE #                                     | STOCK   |
| SCENE #                                       |         |
| CHARACTER                                     |         |
| DESCRIPTION:<br><i>Peggy Hill - HEAD TURN</i> |         |
| FINAL DATE                                    | 3-27-97 |
| ARTIST  | W.A.    |

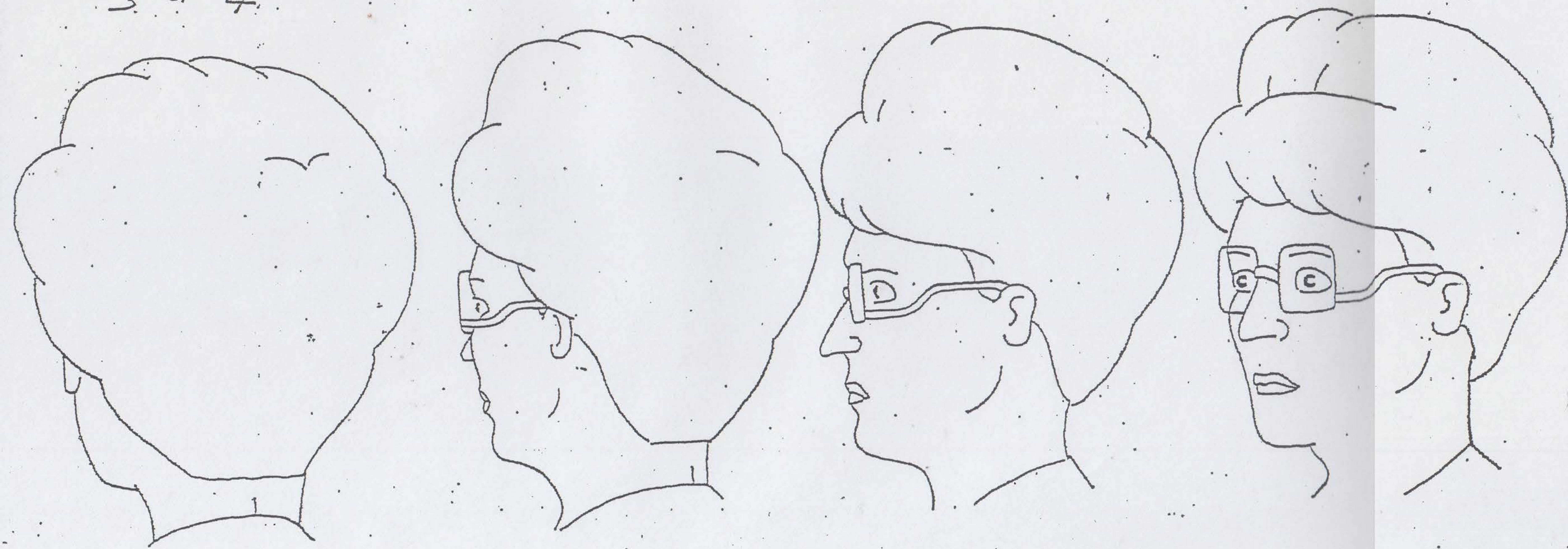
2 OF 4





|                        |         |        |      |
|------------------------|---------|--------|------|
| KING OF THE HILL       |         |        |      |
| EPISODE #              | STOCK   |        |      |
| SCENE #                |         |        |      |
| CHARACTER              |         |        |      |
| DESCRIPTION:           |         |        |      |
| PEGGY HILL - HEAD TURN |         |        |      |
| FINAL DATE             | 3-27-97 | ARTIST | W.A. |

3 OF 4





# KING OF THE HILL

EPISODE # STOCK

SCENE #

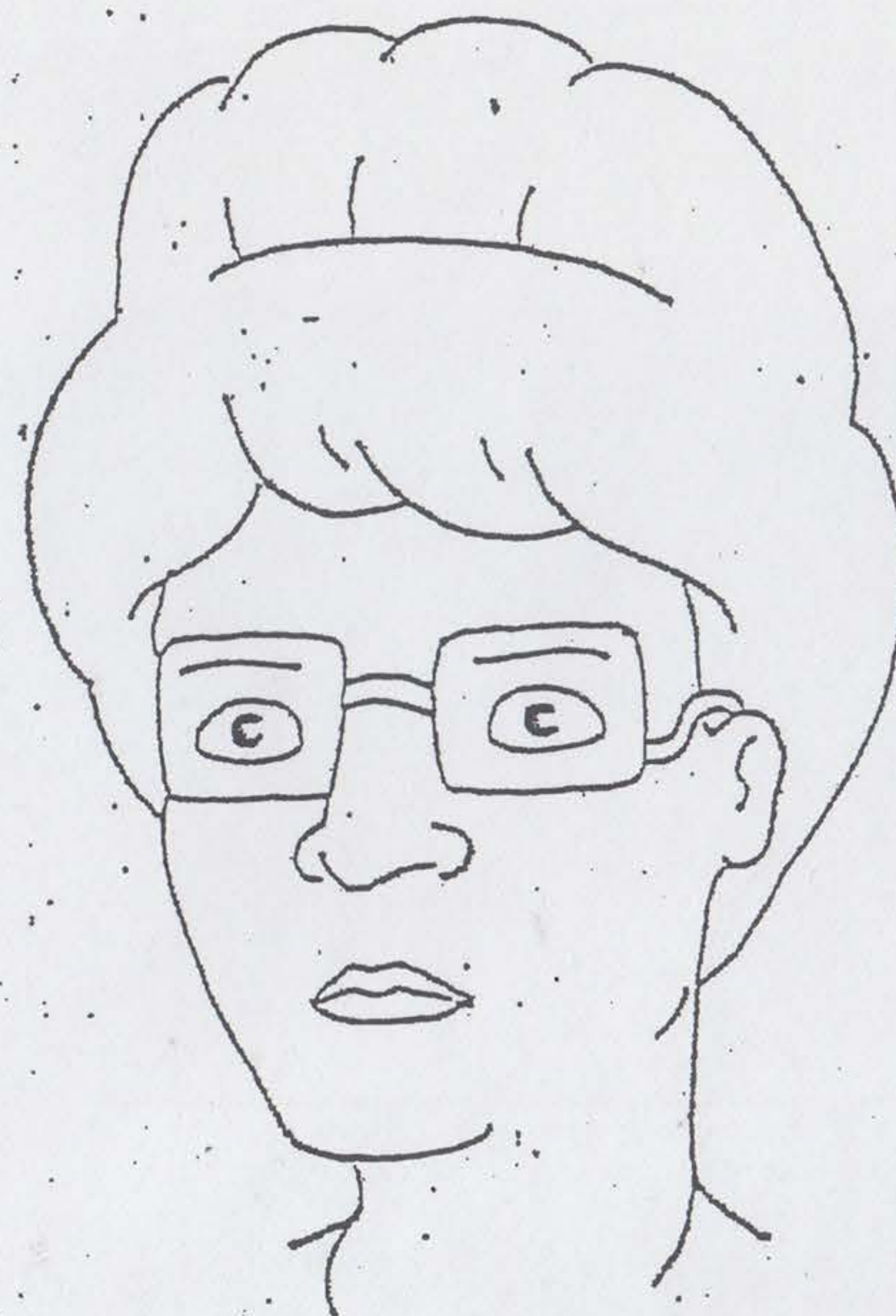
CHARACTER

DESCRIPTION:

Peggy Hill - HEAD TURN

FINAL DATE 3.27.97 ARTIST W.A.

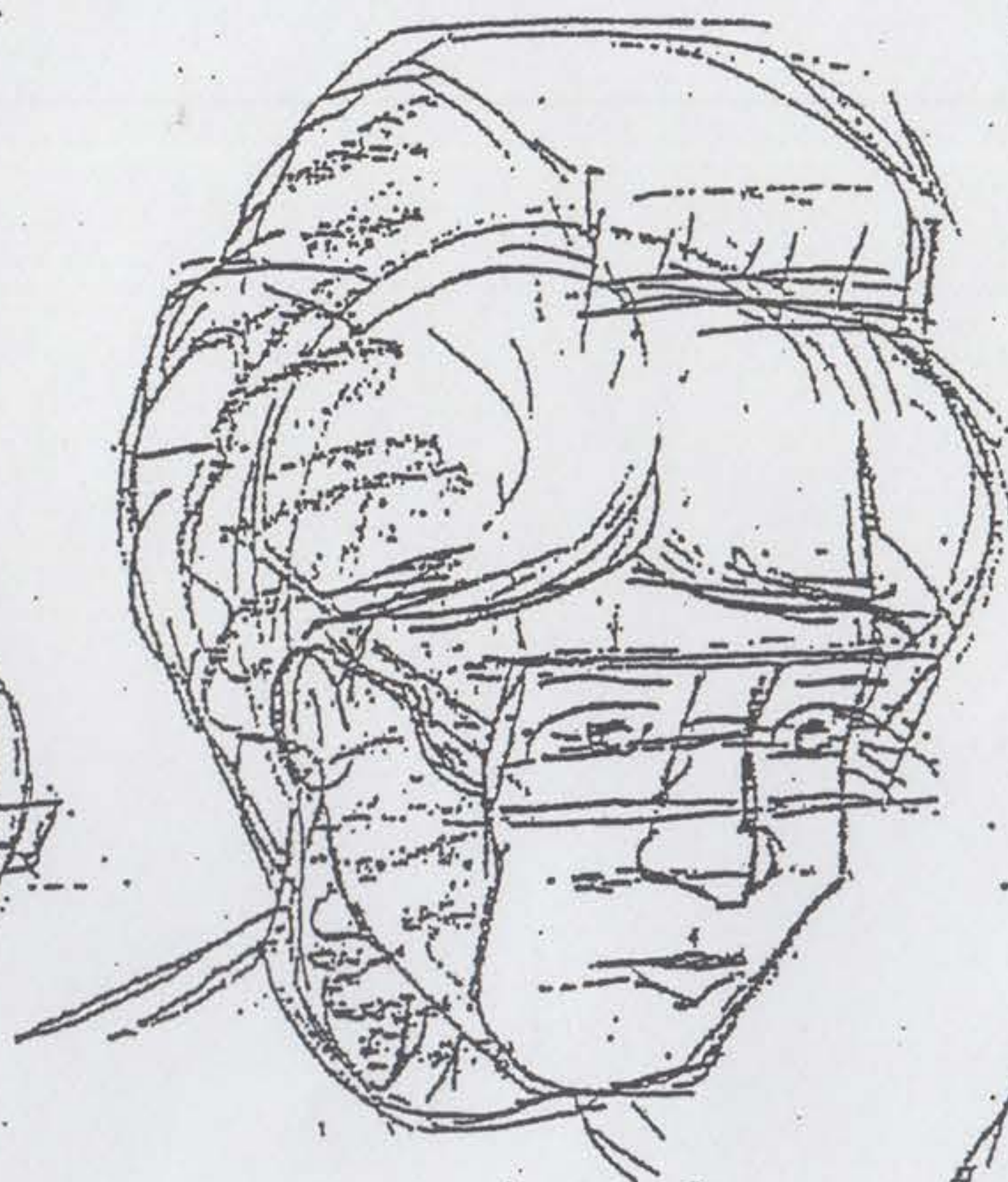
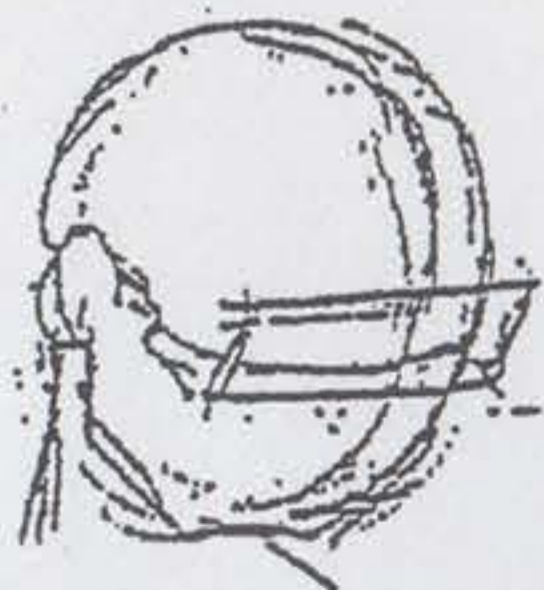
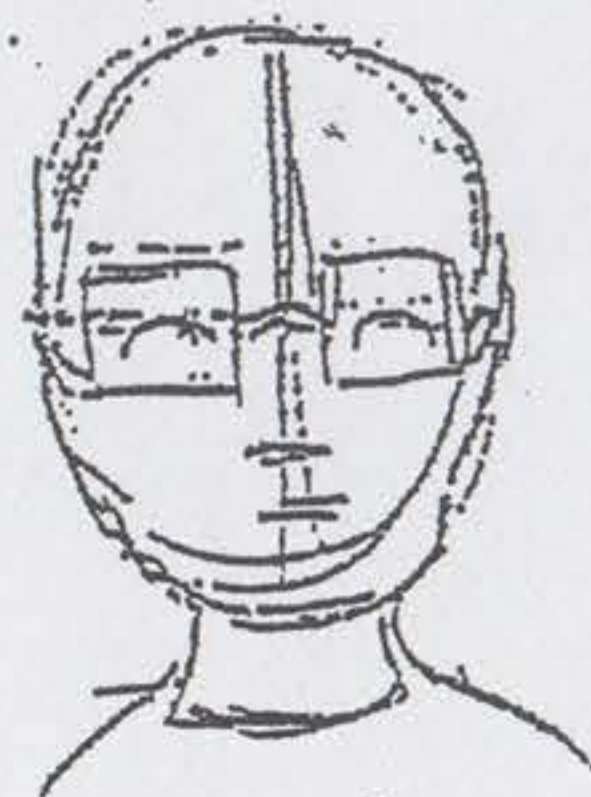
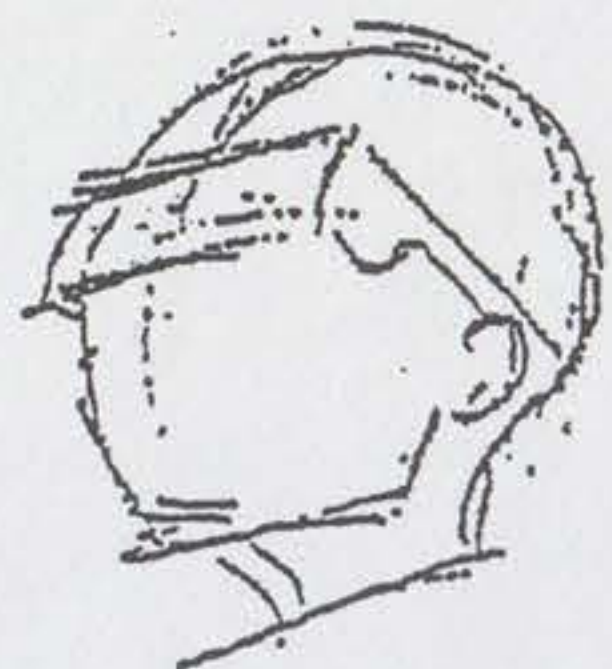
4 OF 4



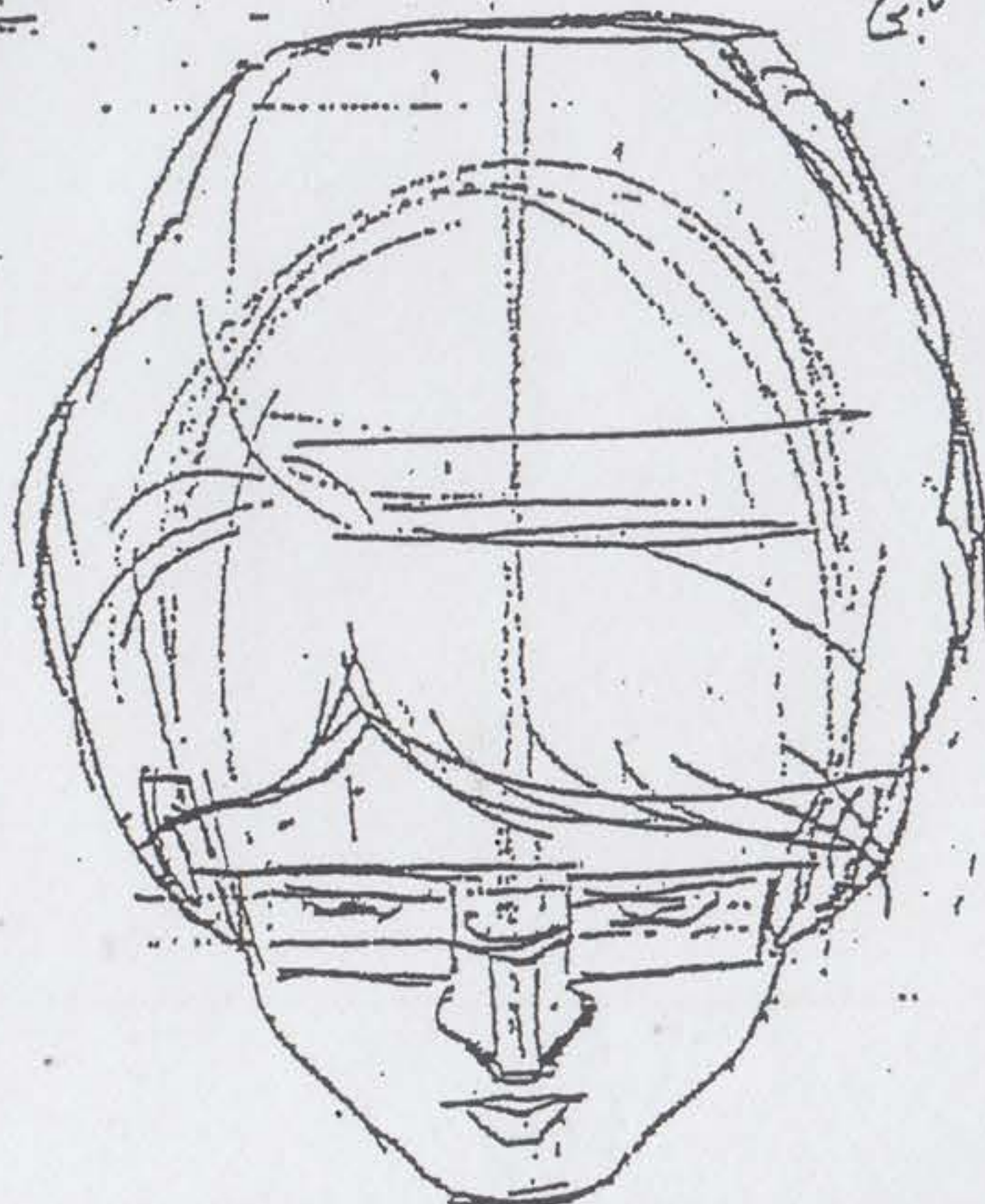


|                    |         |        |    |
|--------------------|---------|--------|----|
| KING OF THE HILL   |         |        |    |
| CODE #             | STOCK   |        |    |
| E #                |         |        |    |
| CHARACTER          |         |        |    |
| DESCRIPTION:       |         |        |    |
| ROUGHING OUT PEGGY |         |        |    |
| DATE               | 3.27.97 | ARTIST | WA |

ROUGHING  
OUT  
PEGGY



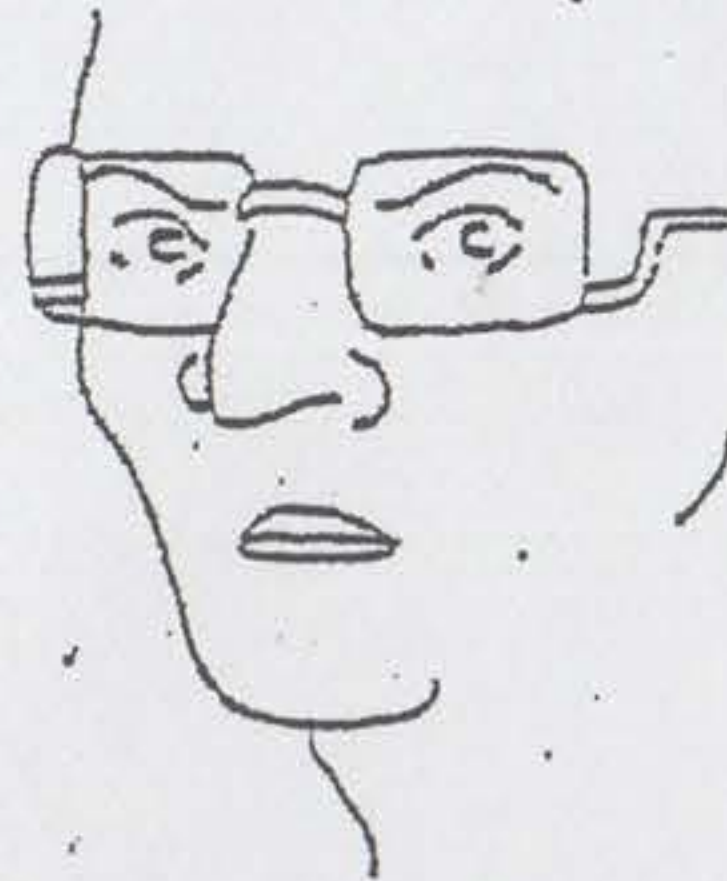
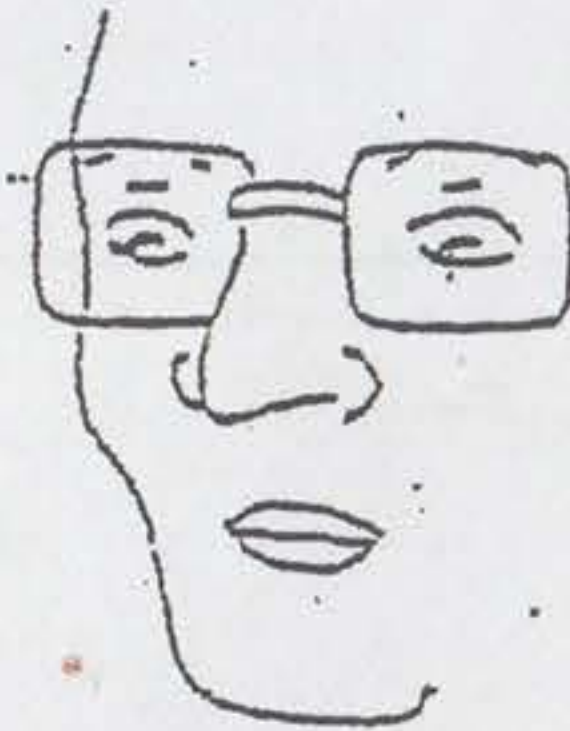
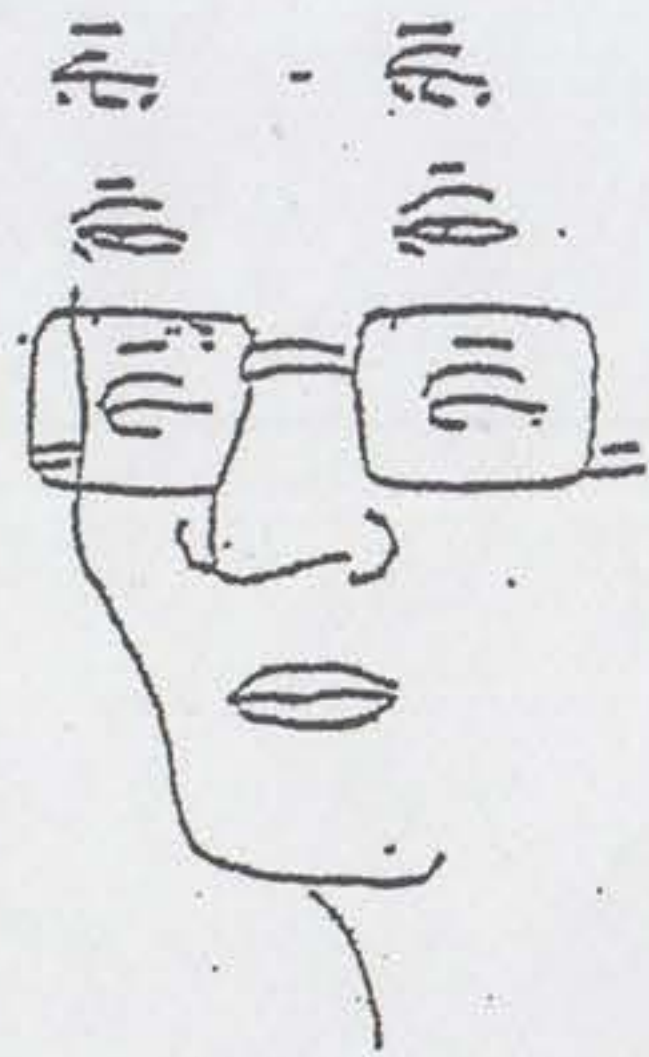
← ANGLES  
WE DON'T  
USE VERY  
MUCH →



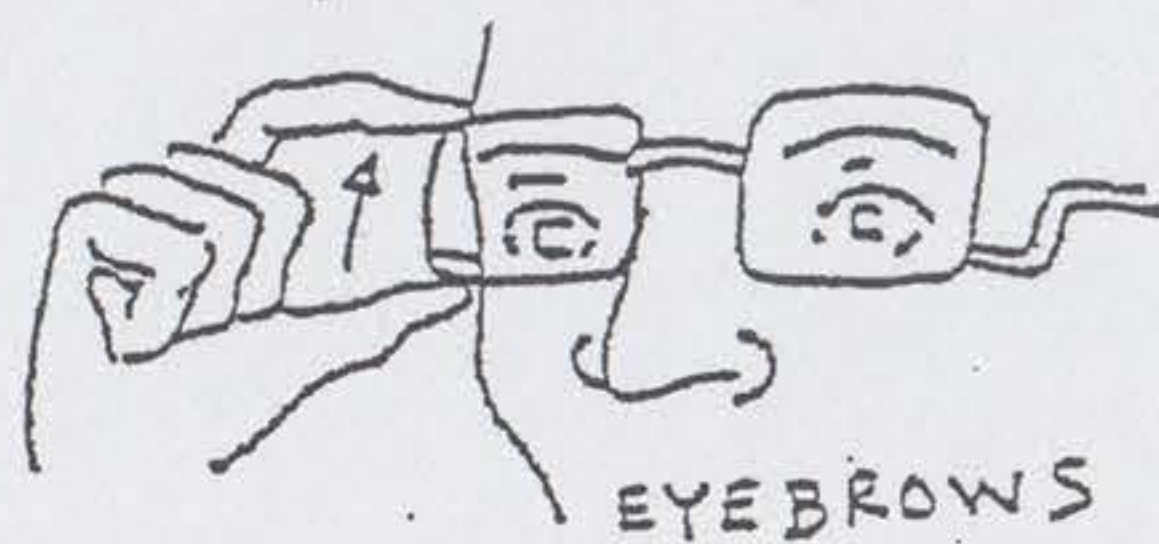
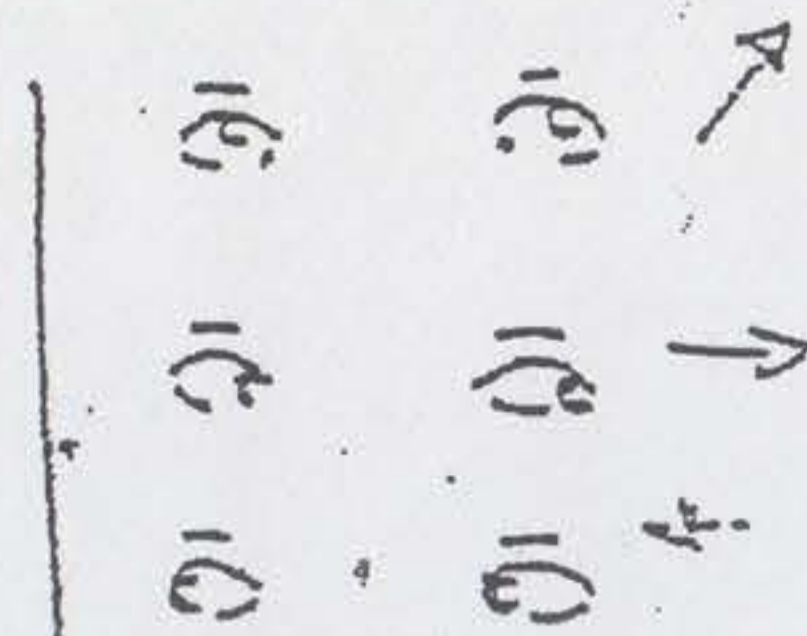
LIPS  
SLIGHTLY  
COMPRESSED  
IS  
GOOD



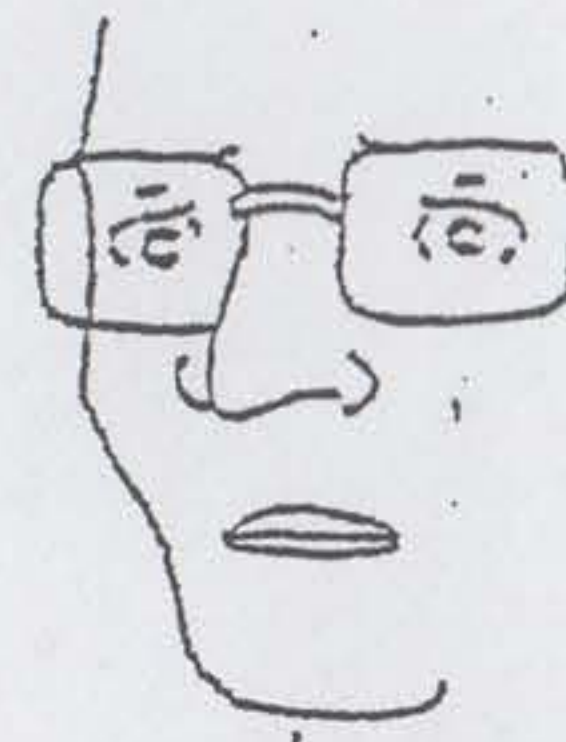
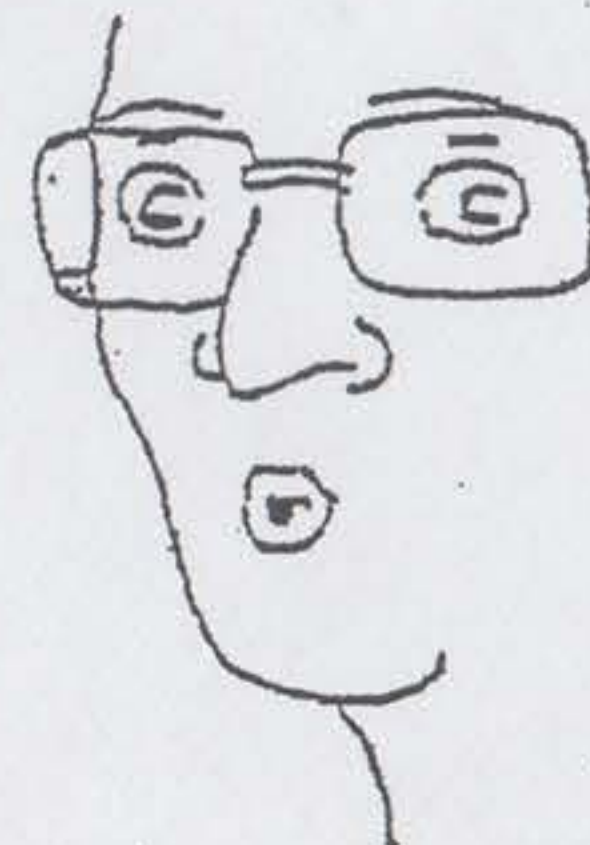
BLINK



MODEL

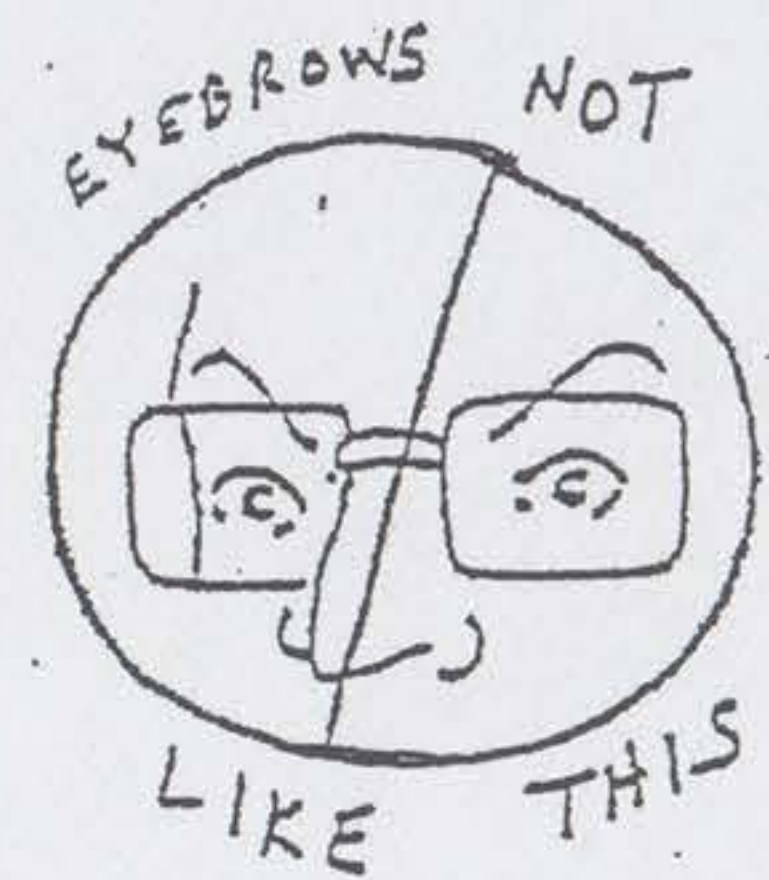


EYEBROWS



KEEP PUPILS  
BIG . LIPS  
ALWAYS COMPRESS  
SMALLER .

EYEBROWS NOT  
ALWAYS SEEN .





|                  |         |        |    |
|------------------|---------|--------|----|
| GIG OF THE MILL  |         |        |    |
| STOCK            |         |        |    |
| CHARACTER        |         |        |    |
| ION:             |         |        |    |
| FOR PEGGY'S HEAD |         |        |    |
| DATE             | 3-27-97 | ARTIST | WA |

ROUGH DRAWINGS - TIPS FOR PEGGY'S HEAD

HEAD =

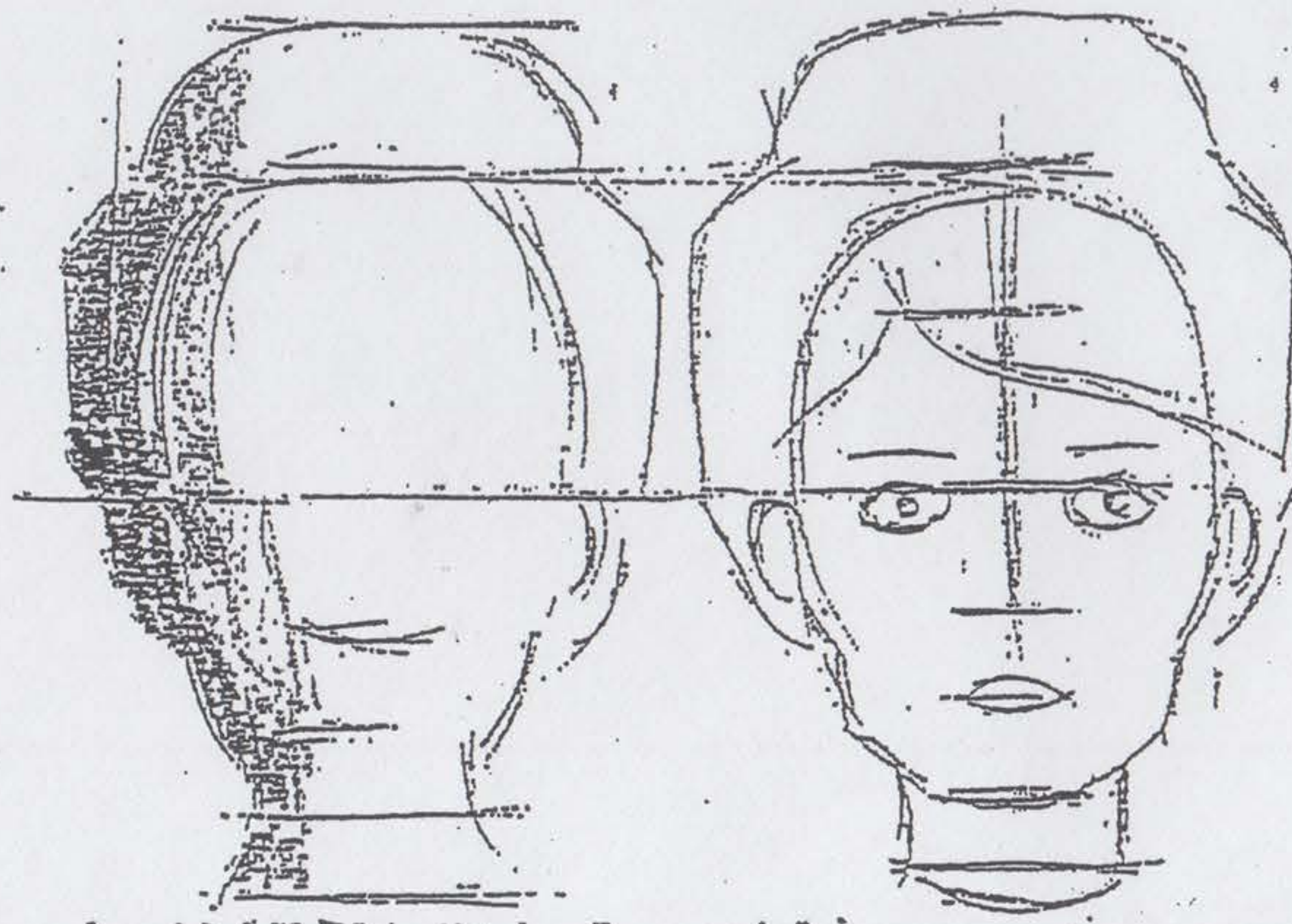


5 1/2  
UNITS

PART IN  
BANGS OVER  
RIGHT EY

EYES

CHIN



①

FROM

TOP OF BANGS

②

TO

CHIN

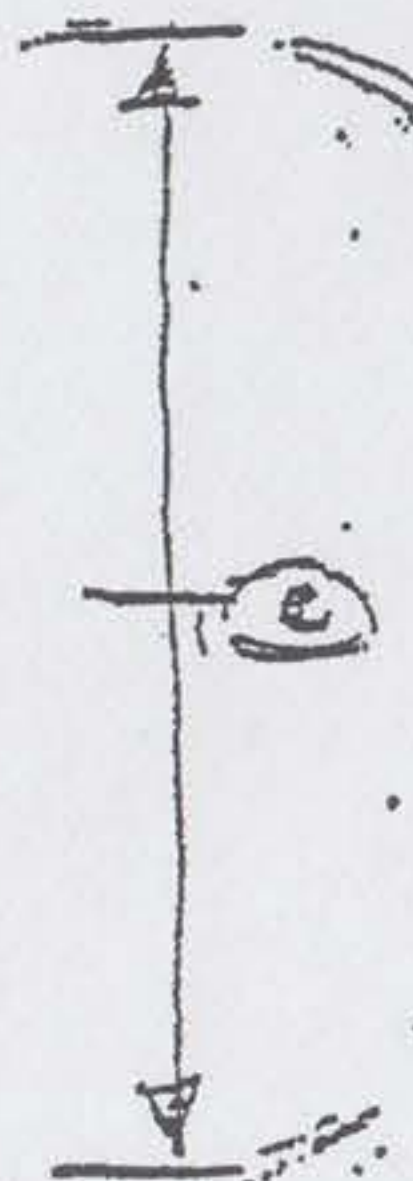
③

THE EYES ARE  
IN THE MIDDLE

④

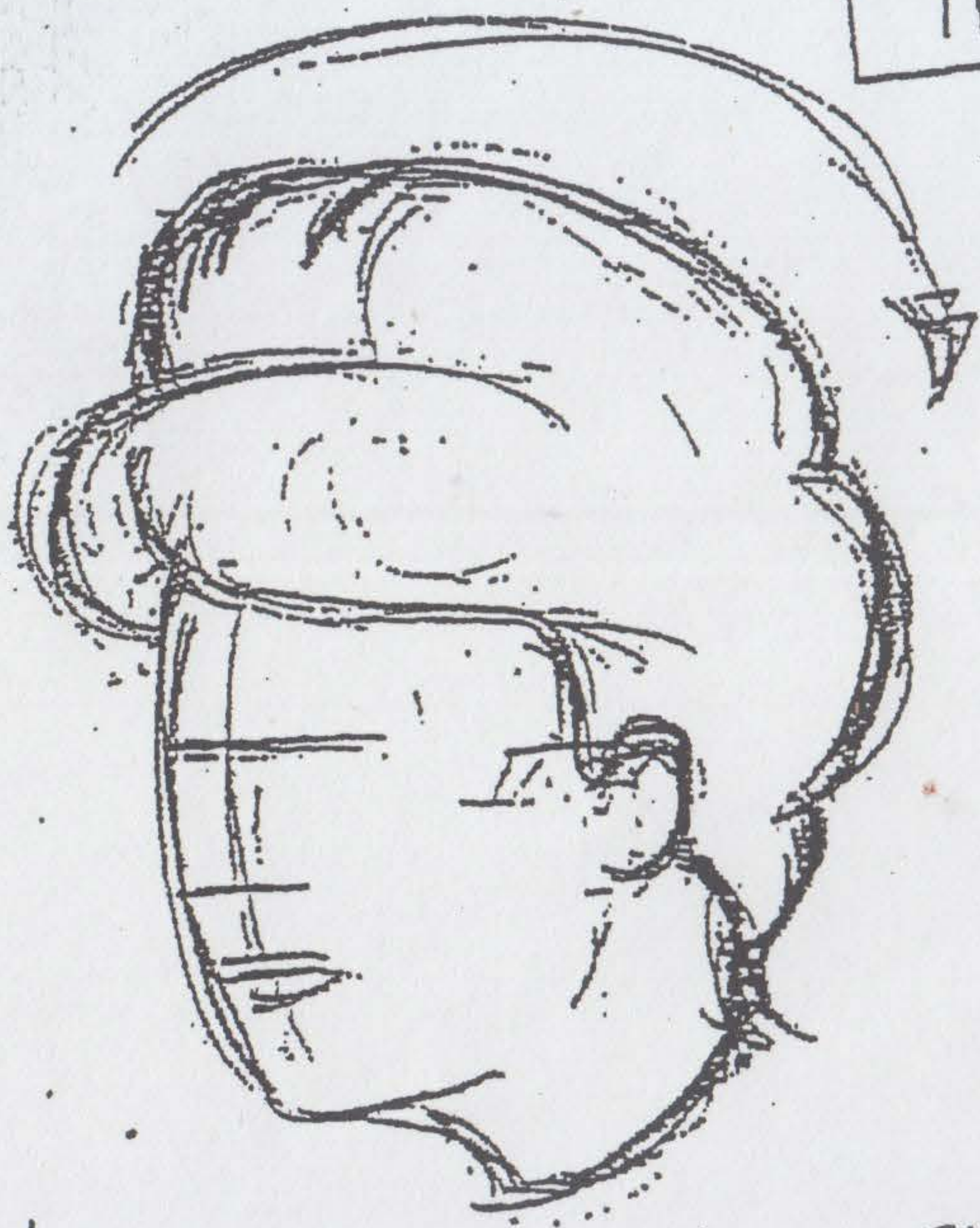
⑤

1/2

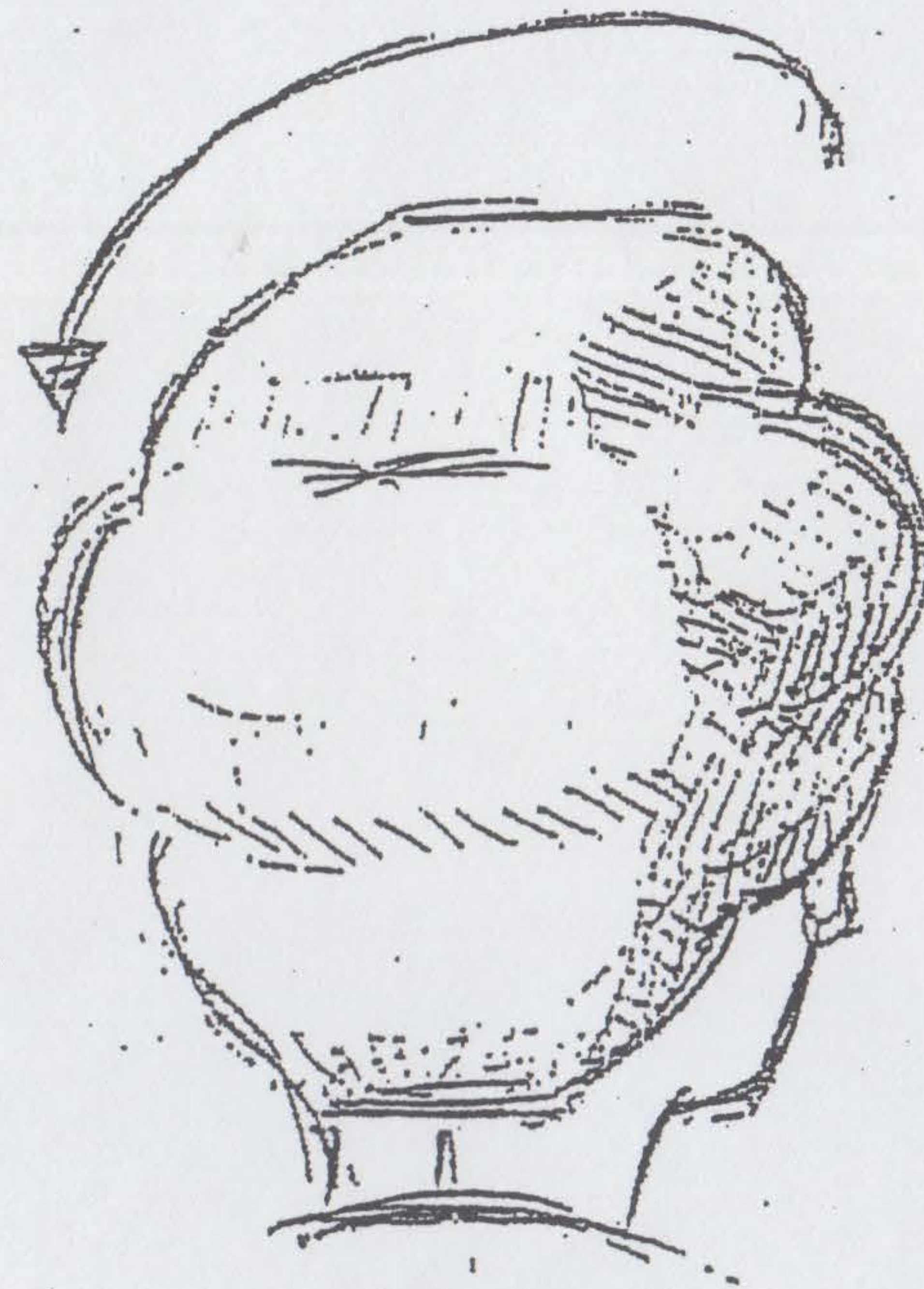




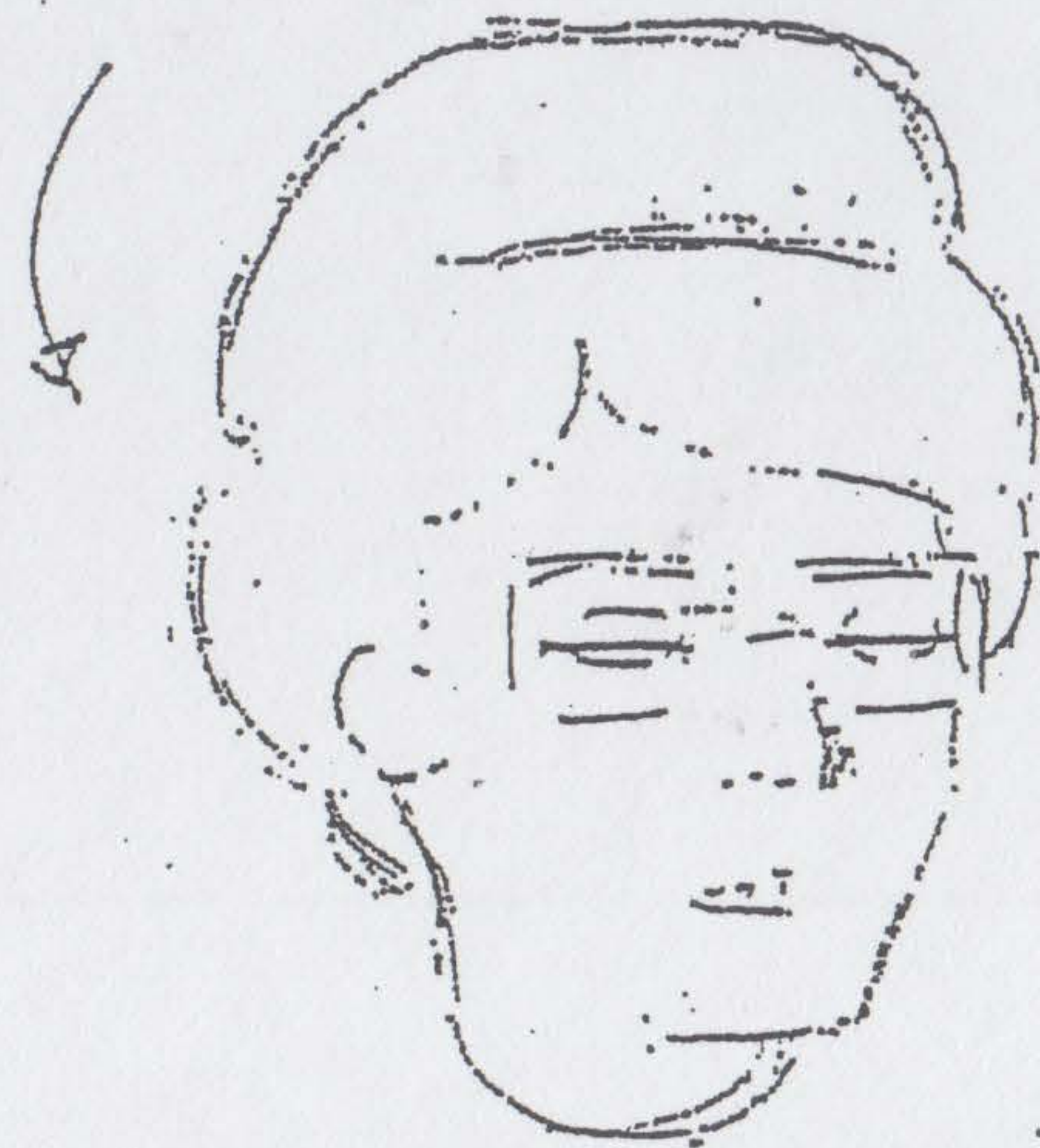
# THE SHAPE OF PEGGY'S HAIR:



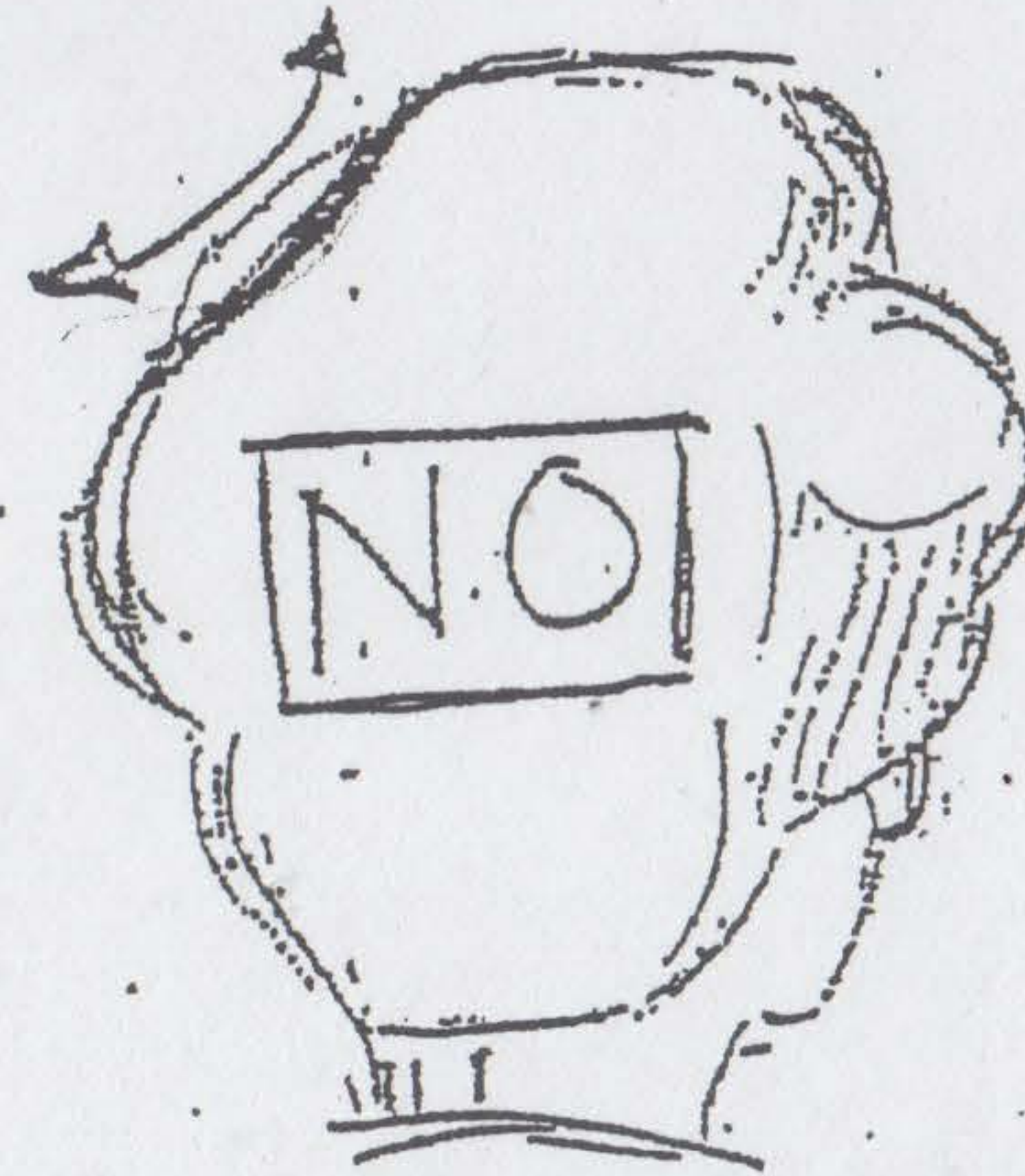
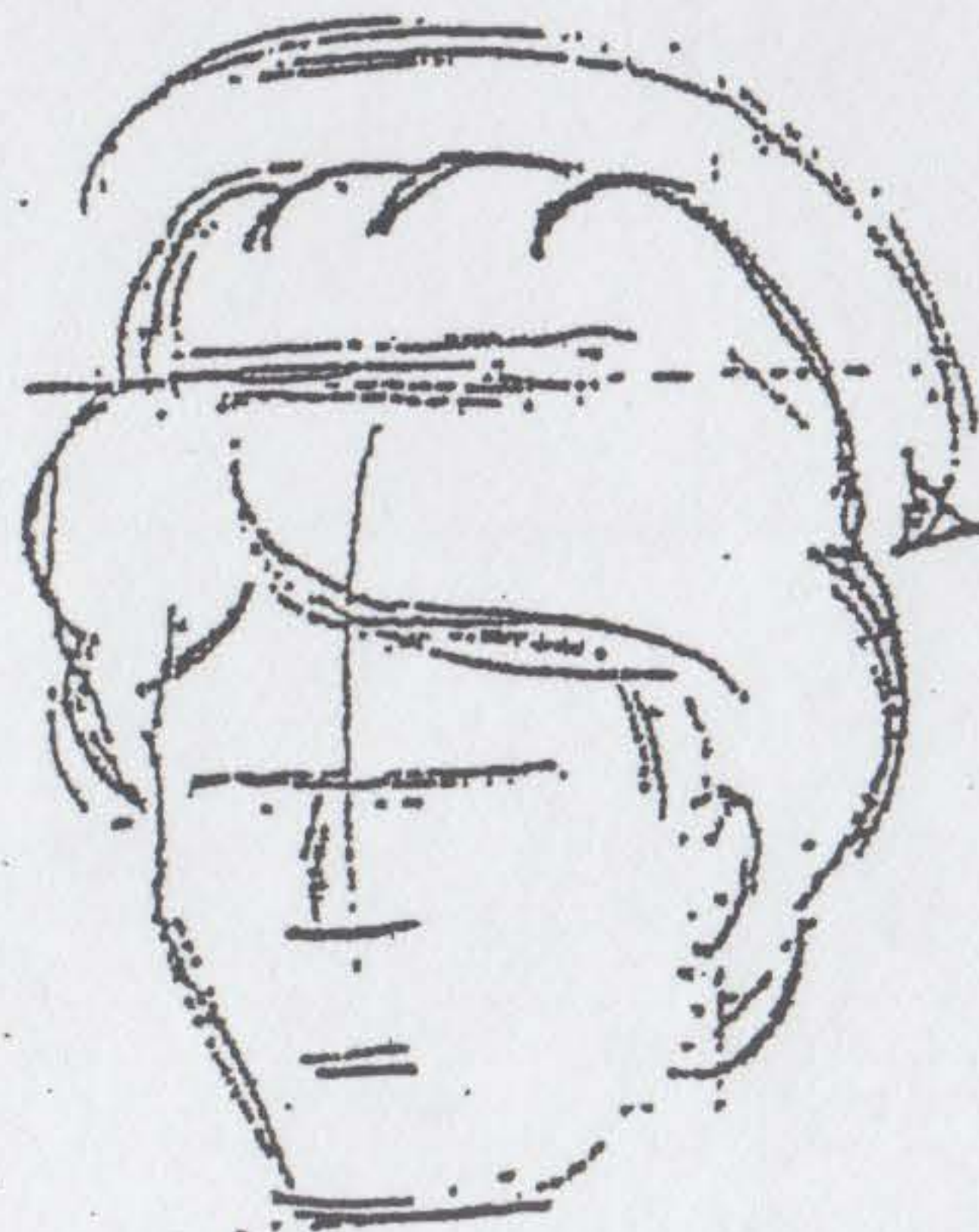
HEAD ... TO THE BACK -  
TOP SWOOPS OVER TOP OF



DO NOT  
DRAW A  
SMALL LUMP  
AT FRONT  
OF HEAD



WHAT A MIGHTY  
WOMAN!



THANK YOU!

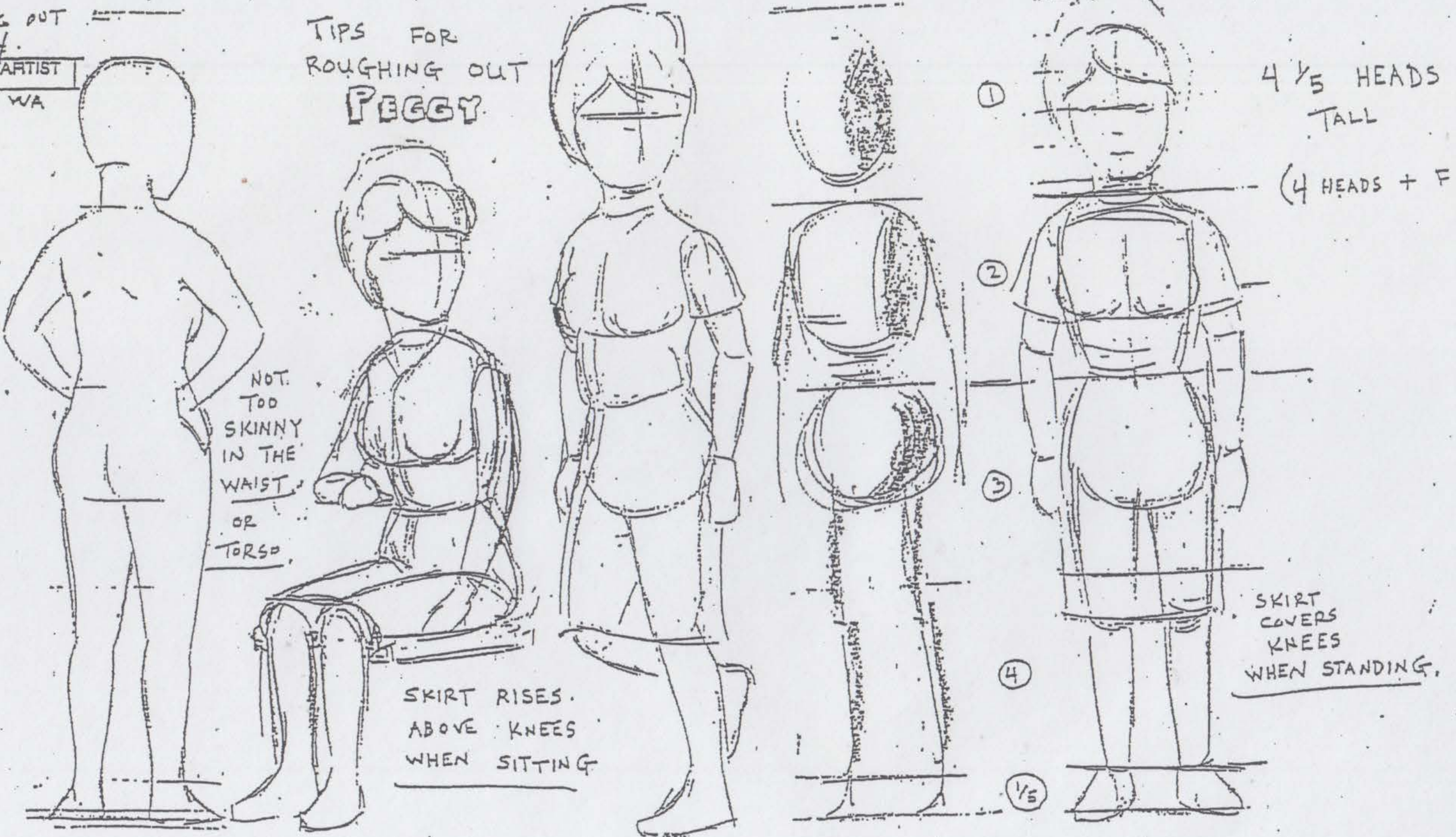


KING OF THE HILL

|              |       |
|--------------|-------|
| CODE #       | STOCK |
| LINE #       |       |
| CHARACTER    |       |
| DESCRIPTION: |       |

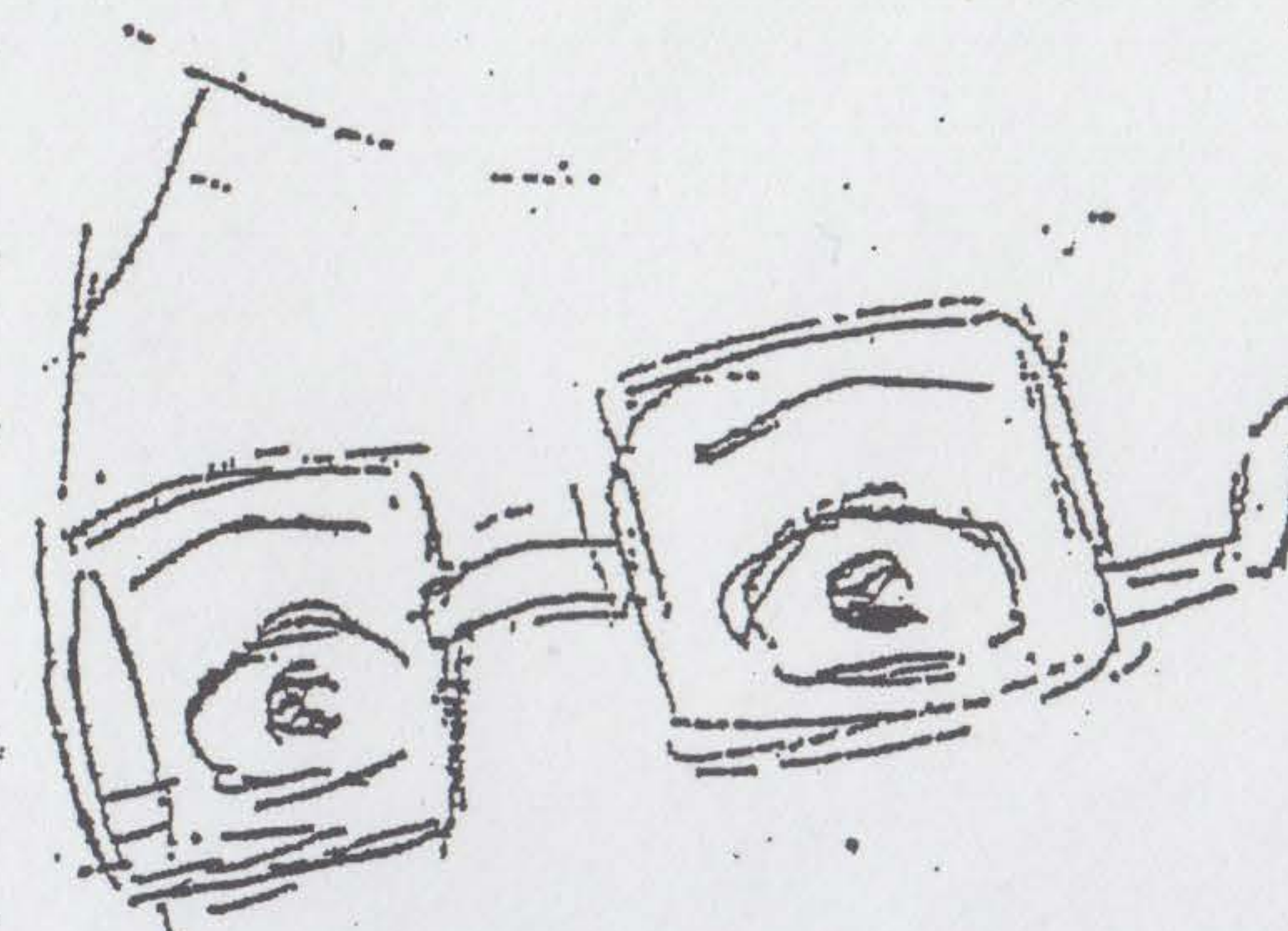
PS FOR ROUGHING OUT  
PEGGY

|      |         |        |    |
|------|---------|--------|----|
| DATE | 3-27-97 | ARTIST | WA |
|------|---------|--------|----|

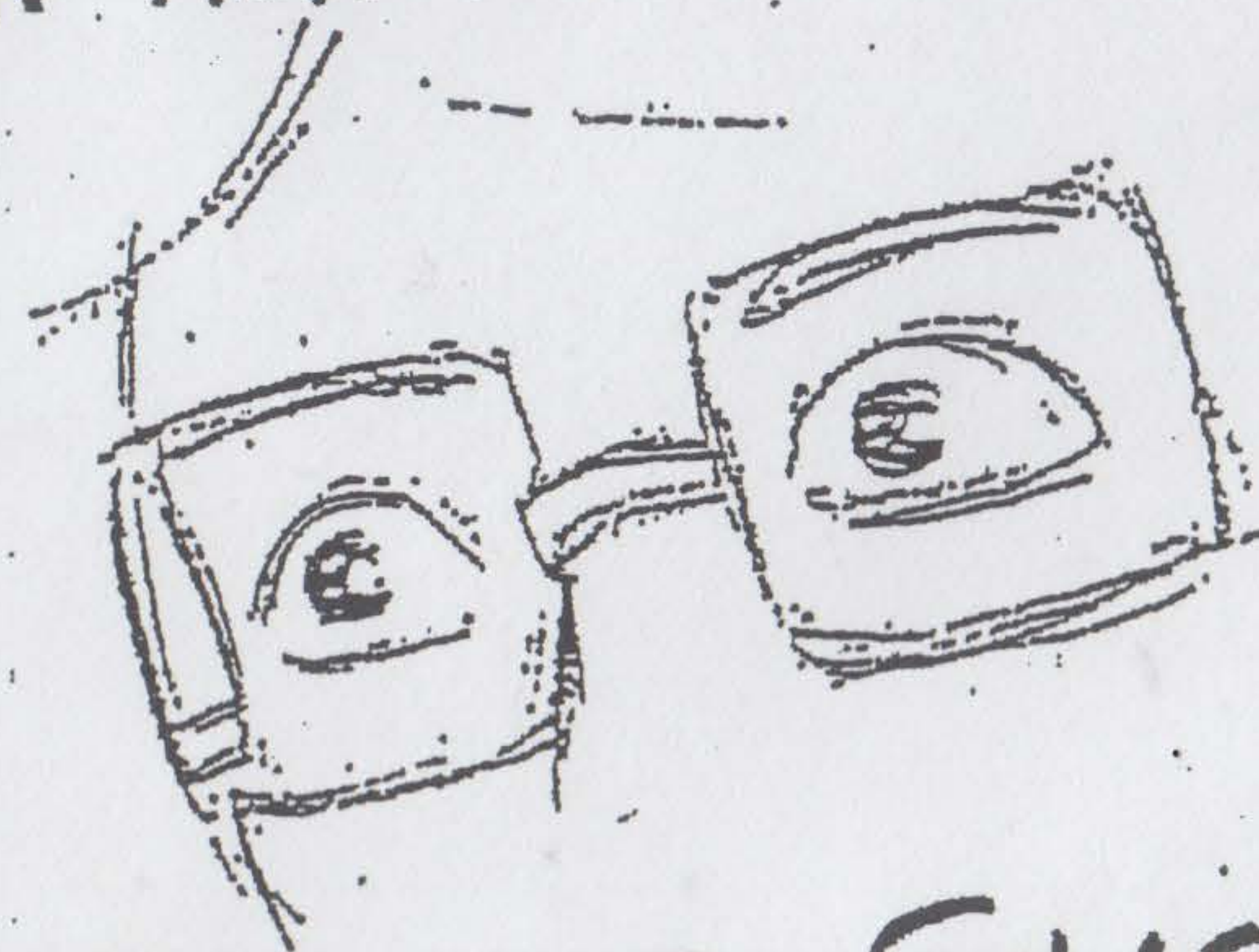




IF YOU WANT TO  
SEE PEGGY'S EYEBROWS...



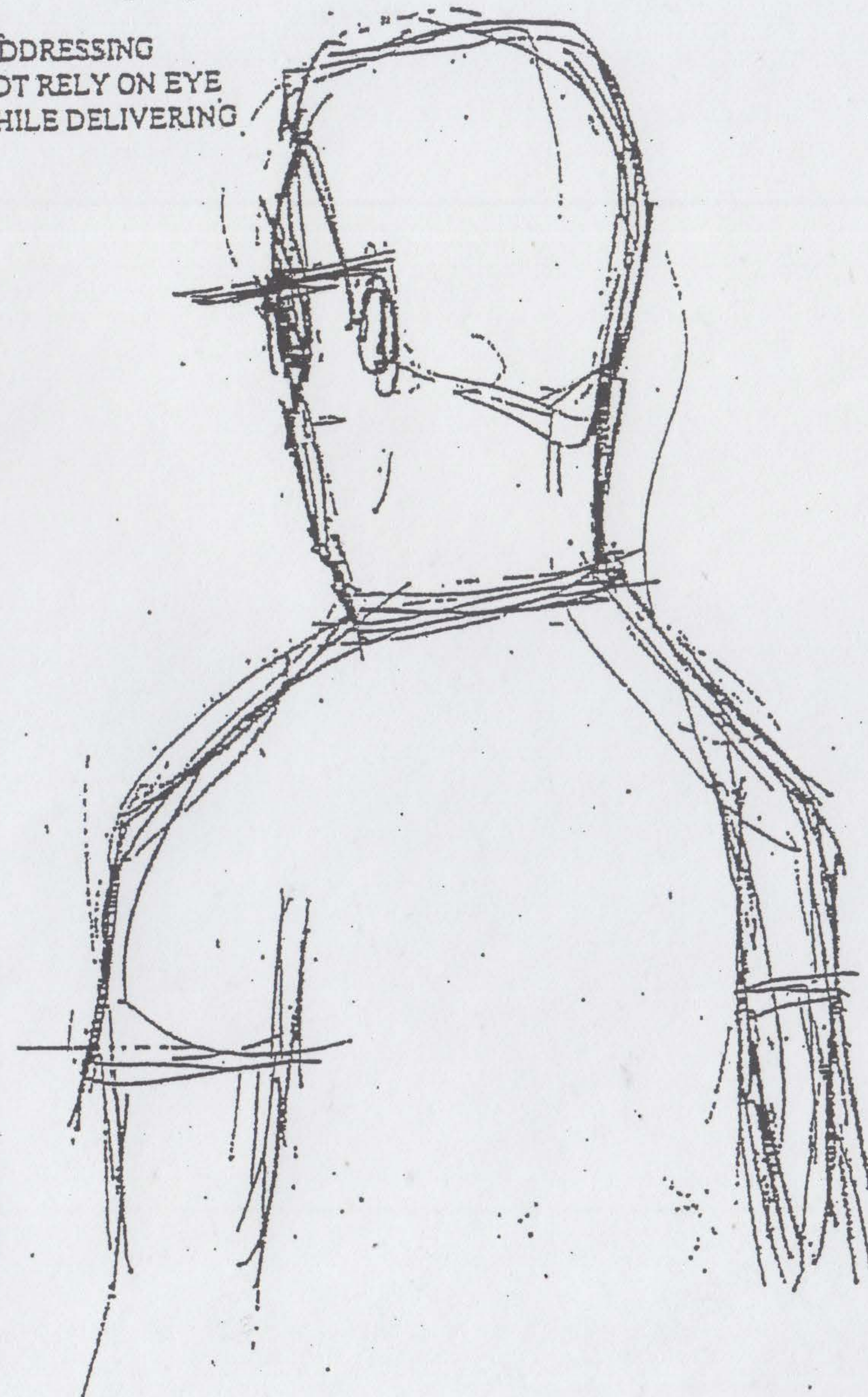
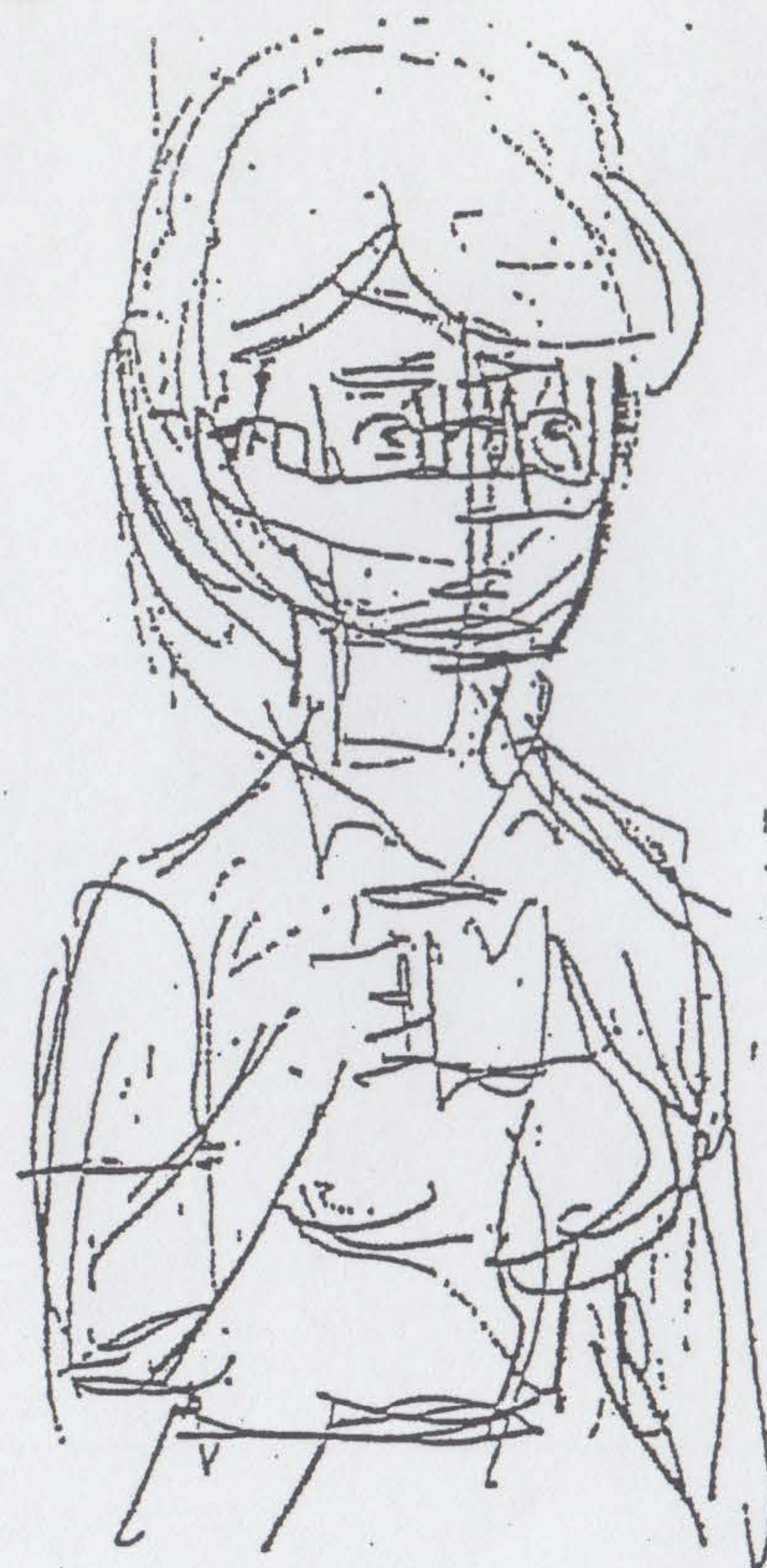
DRAW HER EYES BELOW...



THE CENTER OF GLASSES.

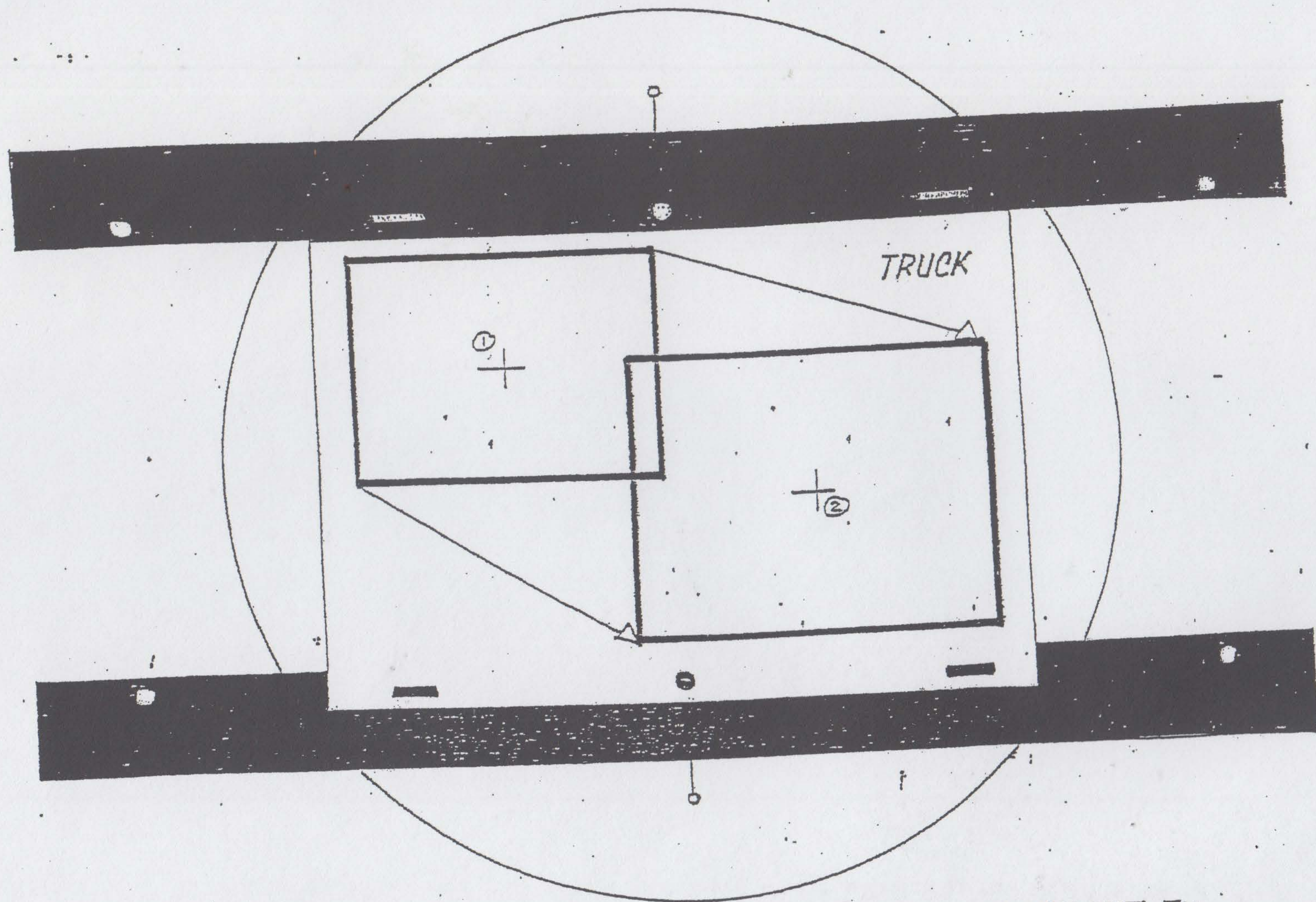


-CHARACTERS SHOULD TILT THEIR ENTIRE HEAD UP OR DOWN WHEN ADDRESSING ANOTHER CHARACTER TALLER OR SHORTER THEN THEMSELVES, DO NOT RELY ON EYE MOVEMENTS ALONE.-WHATEVER YOU DO DON'T CLOSE THEIR EYES WHILE DELIVERING LINES.





# DEFINITIONS OF TRUCKS AND PANS



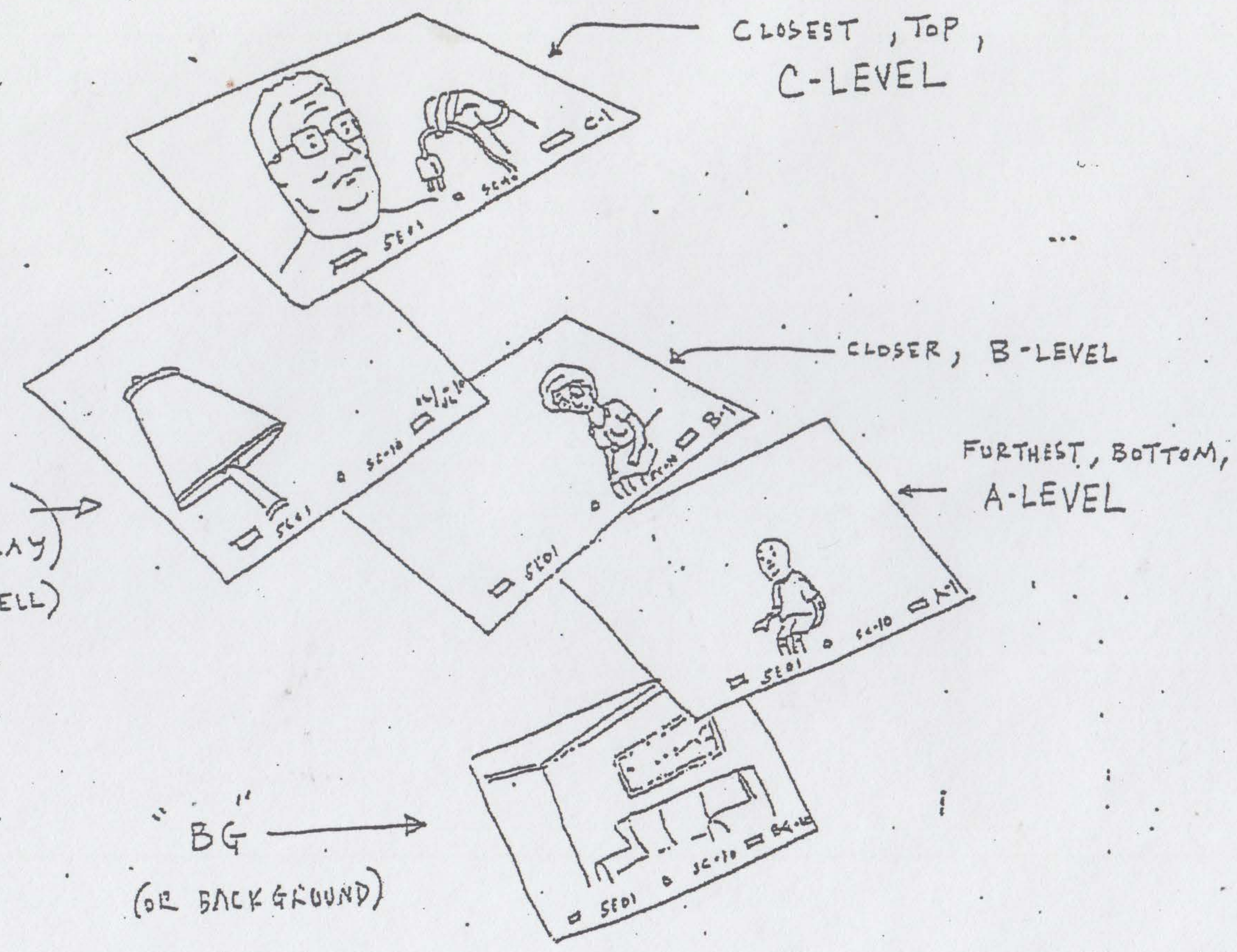
Is a camera move that is a "zoom-in" or a "zoom-out" (TRUCK-IN and TRUCK-OUT). This is when the camera moves VERTICALLY up or down. THE CAMERA BED can be moved NORTH, SOUTH, EAST or WEST under the camera which gives you your "TRUCK OVER" or "TRUCK TO" moves that move HORIZONTALLY.



TO LEVEL = CLOSER TO VIEWER.  
(LETTERS AFTER "A")

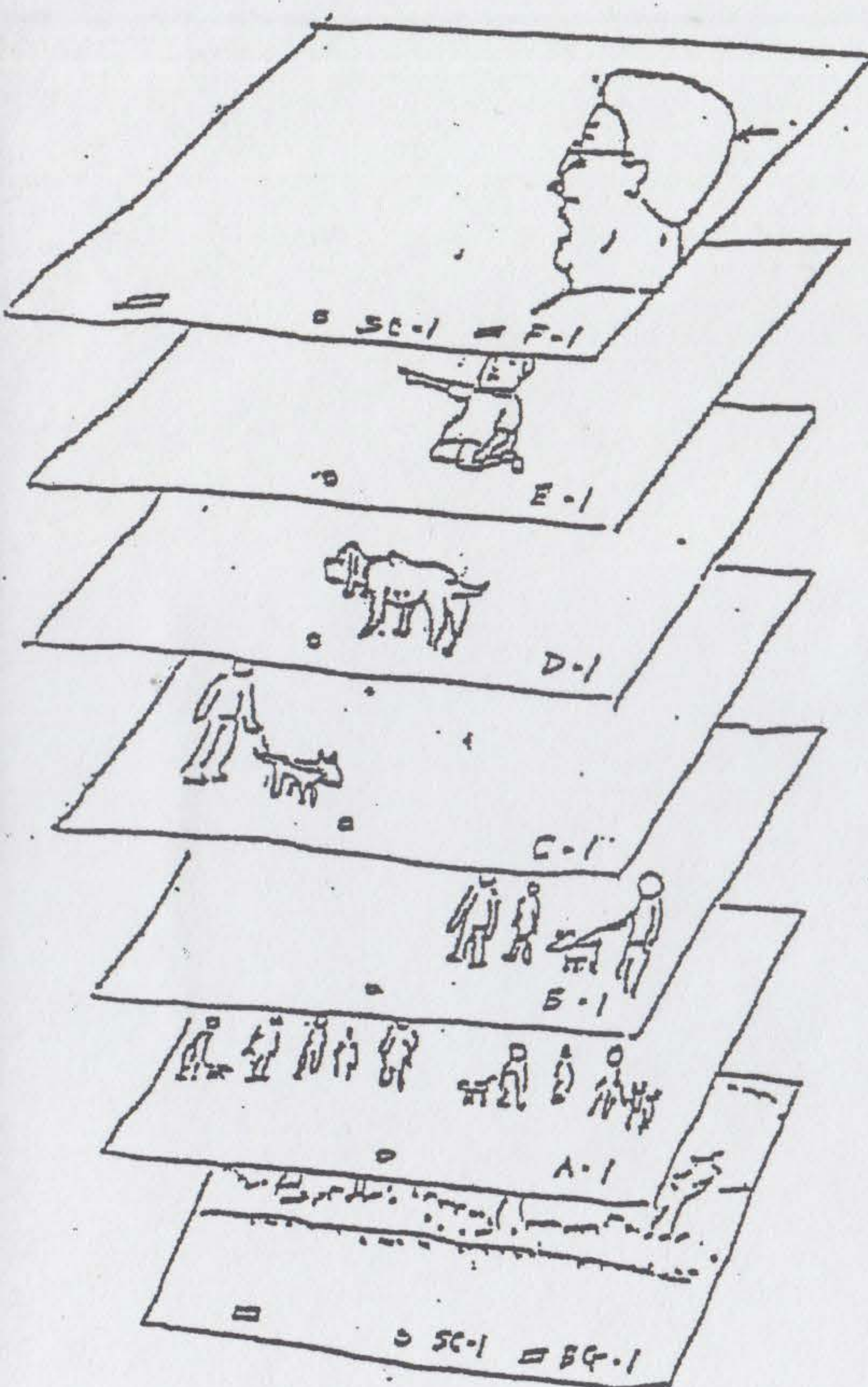
BOTTOM LEVEL = FURTHER AWAY IN  
DISTANCE. ("A" LEVEL)

ABELLING  
LEVELS

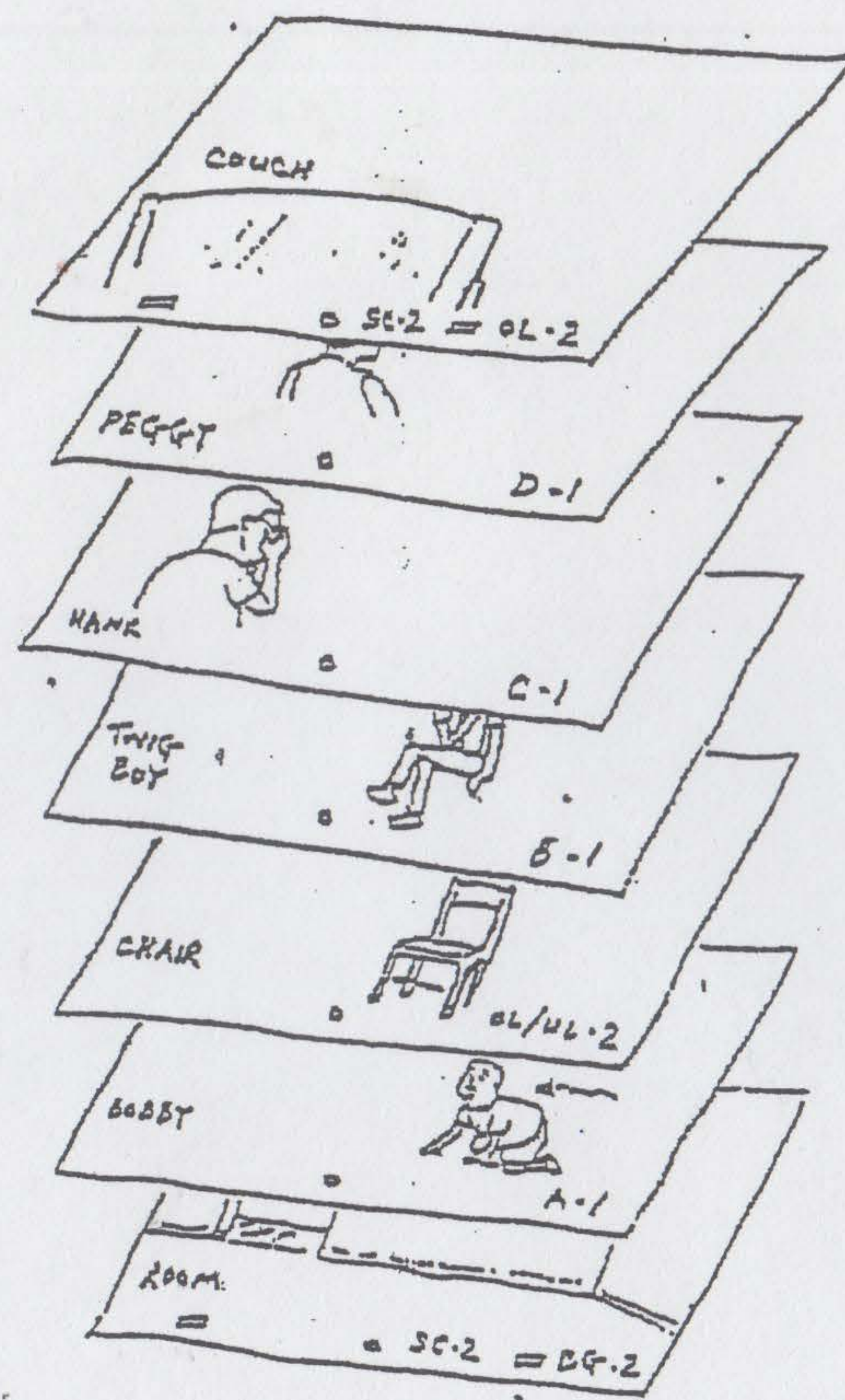


"OL/UL"  
(OVERLAY/  
UNDERLAY)  
(OR HOLD CELL)  
HC-1

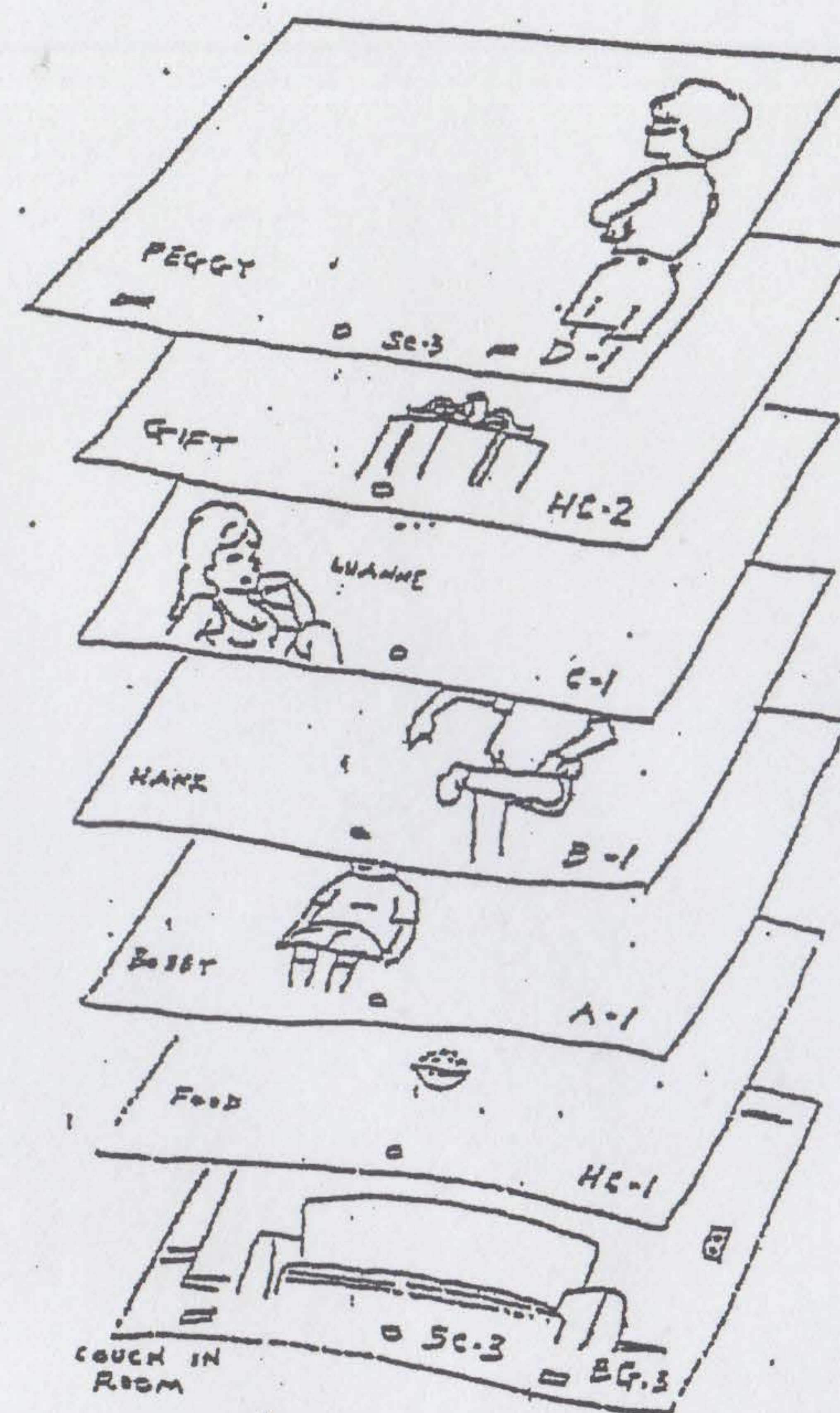




EXAMPLE #1  
- CROWD SCENE -



EXAMPLE #2  
- OL/UL & OL -

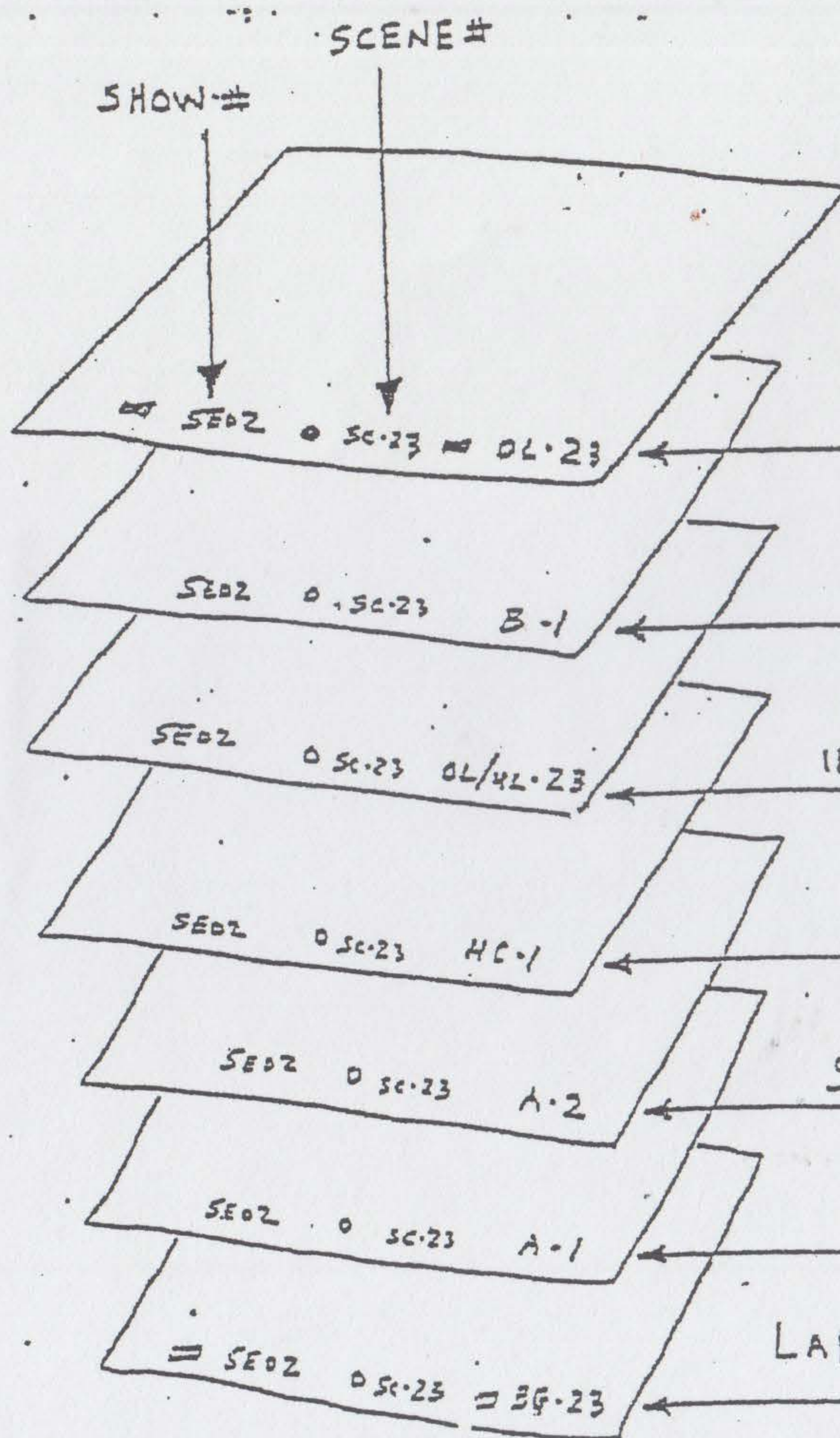


EXAMPLE #3  
- HOLD CELLS -

**SIX IS THE LIMIT!**  
The MOST levels you can have is SIX (Plus the BG)



GOLDEN RULE  
 NUMBER AND  
 WRITE CLEARLY  
 SO EVERYONE  
 CAN READ IT,  
 NOT JUST YOU.



OVERLAY ALWAYS LABELED WITH SCENE #

ALWAYS LABEL WITH LETTERS IN ALPHABETICAL ORDER STARTING WITH "A" (NEVER "H" FOR "HANK").

OVERLAY/UNDERLAY ALWAYS LABELED WITH SCENE #.  
 IF MORE THAN ONE OL/UL IS USED, THEN LABEL #A, B, ETC. (OL/UL-23A, OL/UL-23B).

HOLD CELLS LABELED FROM #1 UP, NOT w/ SCENE #.

STACK HIGHER #'s ON TOP,

LOWER #'s ON BOTTOM.

LABEL BACKGROUND WITH SCENE #

## NUMBERING & LABELING LAYOUTS



SCENE PLANNING

"REGISTRATION"

OR  
"REG. TO"

LET'S SAY YOU  
HAVE HANK HILL  
SITTING AT A  
TABLE,  
THAT'S ALL  
OF THE SCENE...

... IF YOU PLAN  
TO HAVE THE  
TABLE AND  
CHAIR DRAWN  
ON THE  
BACKGROUND  
LEVEL THAT'S  
FINE...

(BG)

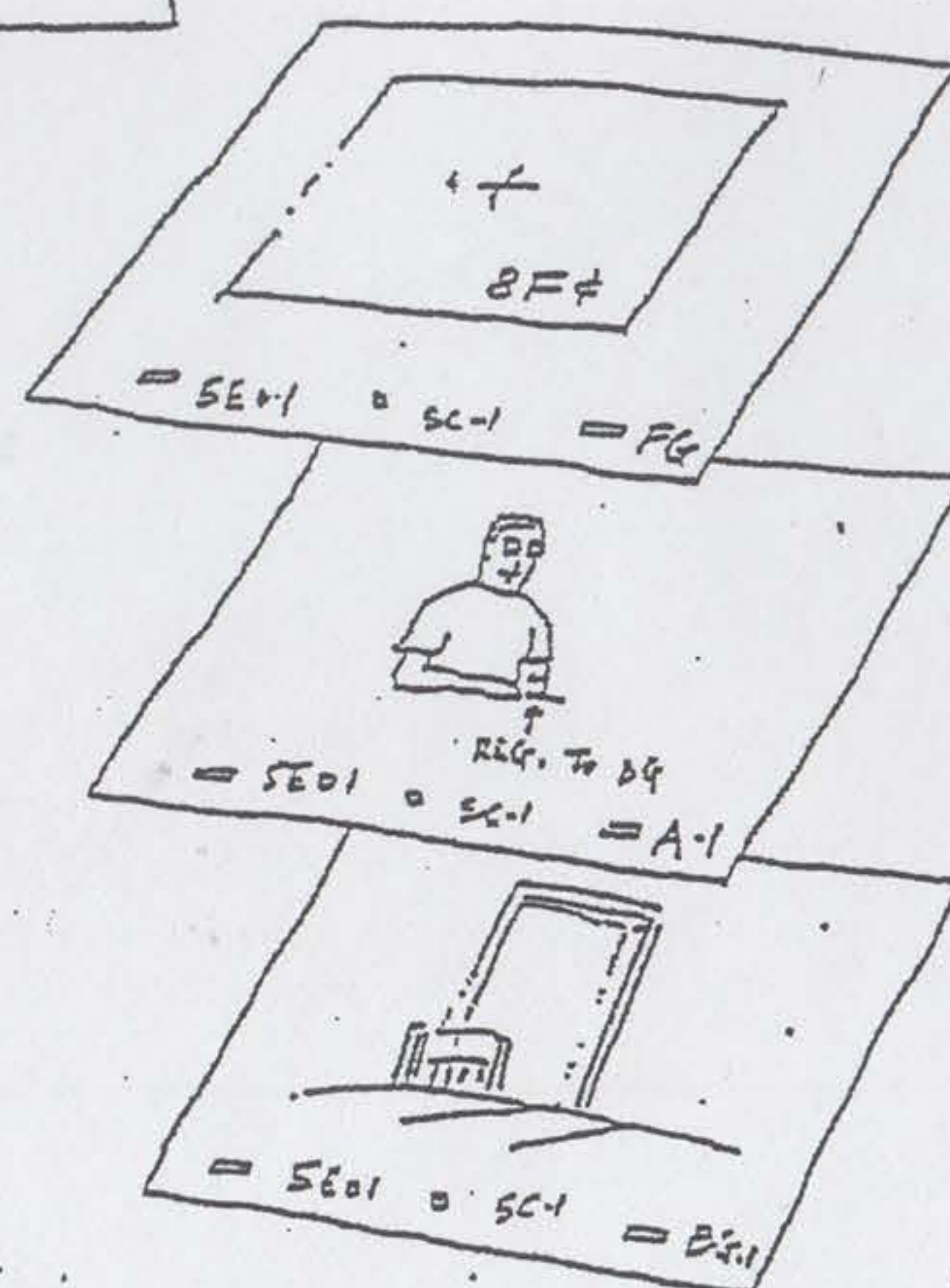
... ANYWHERE HANK GOES BEHIND  
THE TABLE  
HE MUST  
REG. TO TABLE  
(THE BG)...

... INDICATE  
IN RED  
OR BLUE  
PENCIL  
WHERE +  
WHAT HE  
REG'S TO...

REG. TO BG

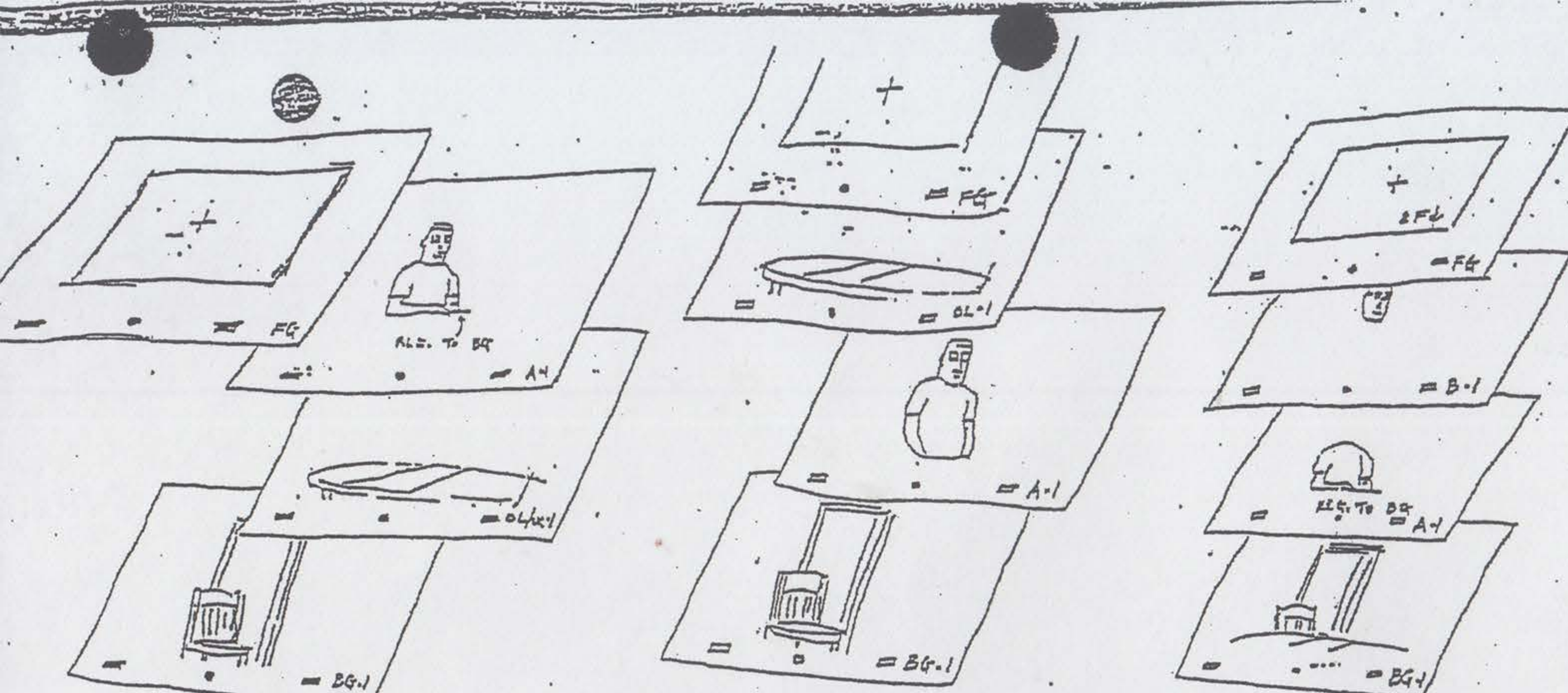
... SEE NXT. PG. →

EXAMPLE  
#1



REGISTRATION of "REG. TO"

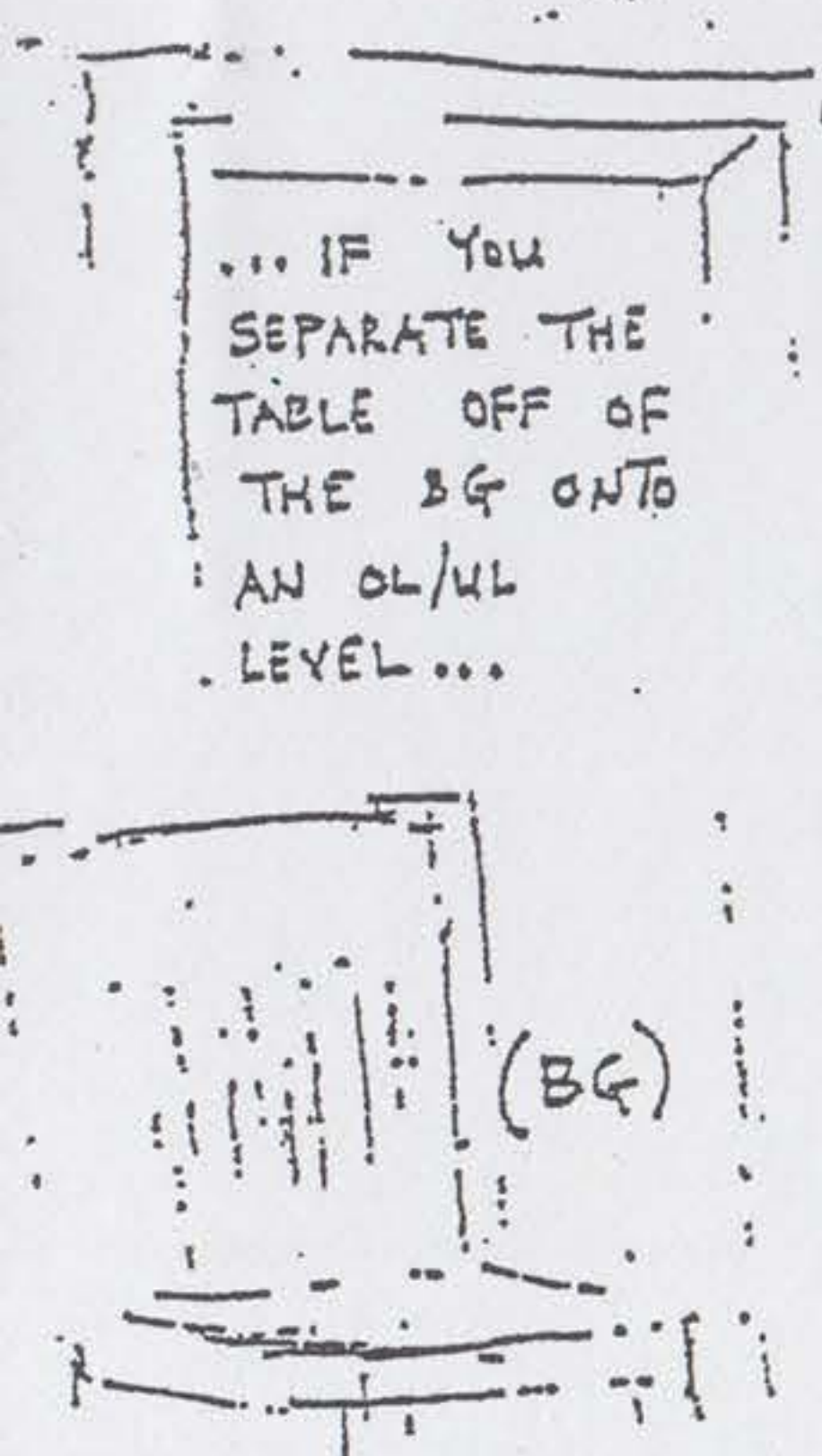




EXAMPLES #2

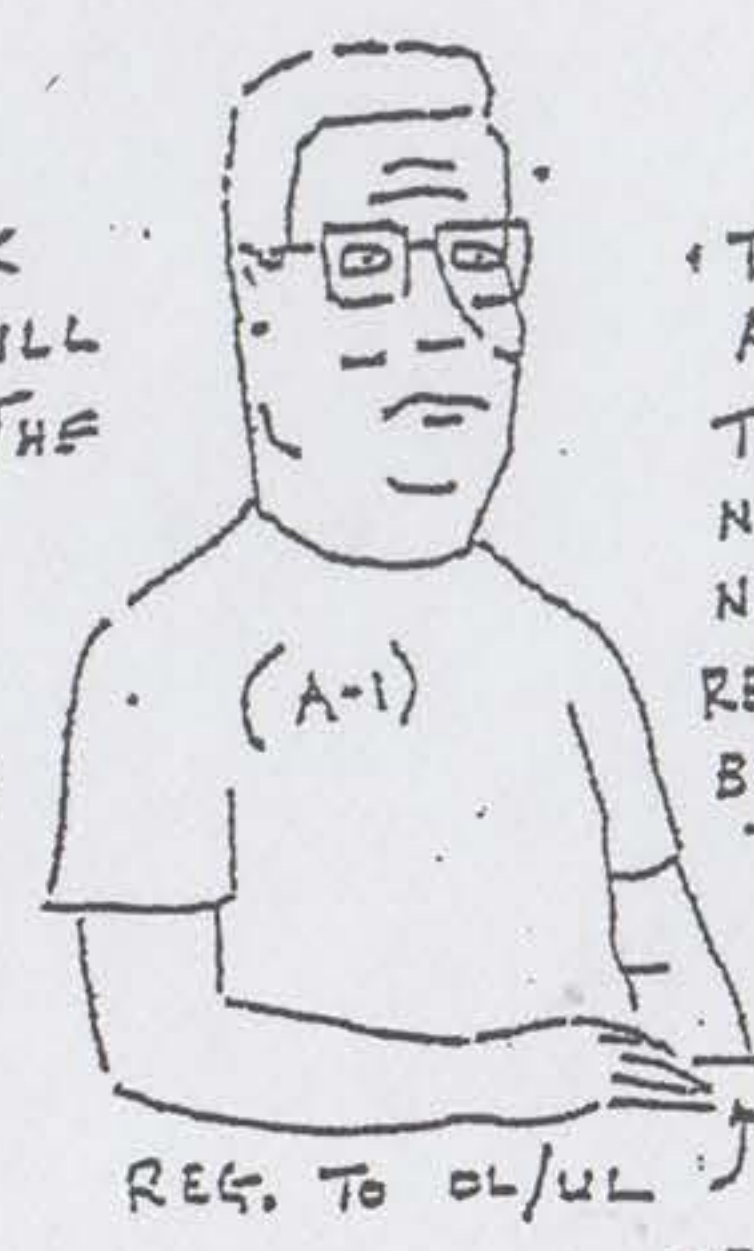
#3

#4



... IF YOU SEPARATE THE TABLE OFF OF THE BG ONTO AN OL/UL LEVEL...

... HANK MUST STILL REG. TO THE TABLE BECAUSE PART OF HIS BODY IS OVER IT, PART BEHIND IT...



REG. TO OL/UL



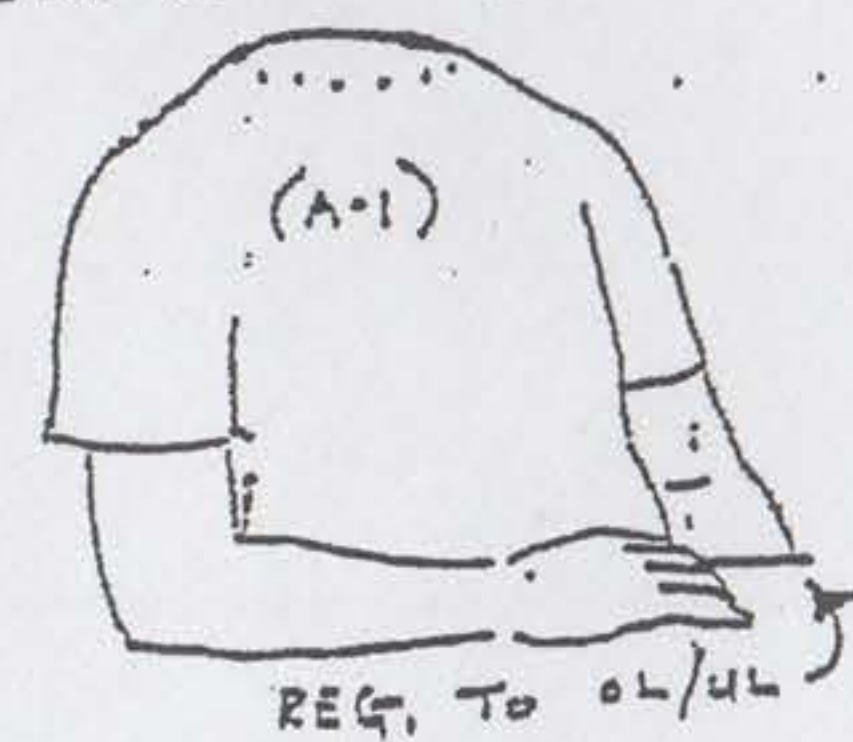
... BUT LET'S SAY THAT HE IS ALWAYS BEHIND THE TABLE... NOW YOU DON'T NEED ANY REGISTRATION BECAUSE THE TABLE IS AN OVERLAY (OL). (DRAWING EXTENDS PAST OVERLAY)

(OL/UL) OR (OL)

... WHAT IF YOU WANT TO SEPARATE HANK'S HEAD? DOES THE HEAD AND BODY REG. TO ONE ANOTHER? NO... HIS NECK OVERLAPS HIS BODY, WHICH EXTENDS PAST THE COLLAR... HEAD BECOMES B-LEVEL.



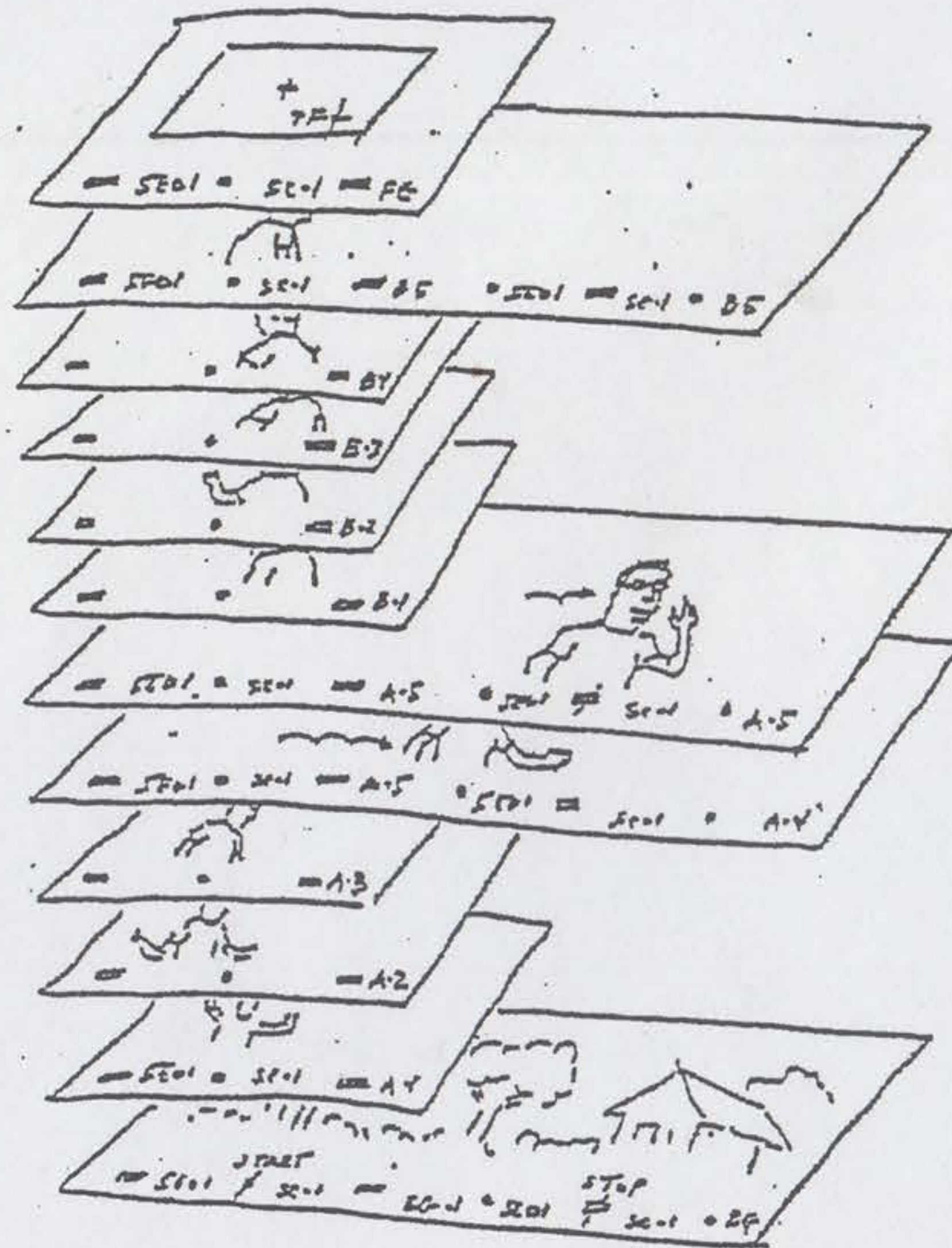
(B-1)



REG. TO OL/UL

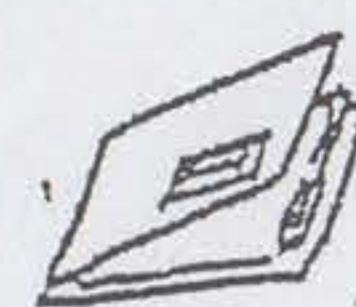


# WHO GETS THE SCENE AFTER YOU?

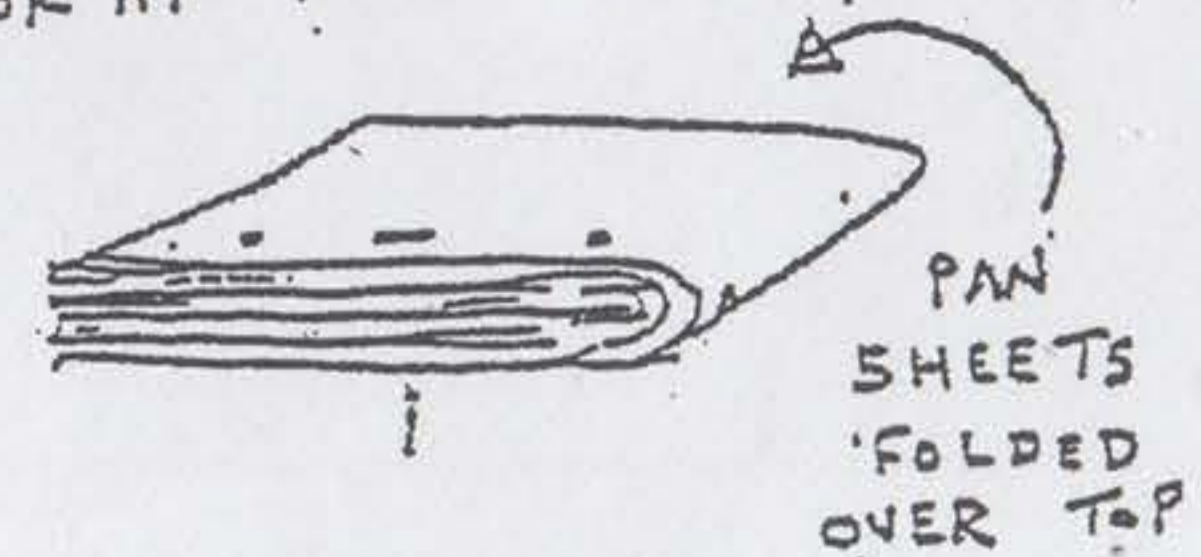


## STACKING YOUR DRAWINGS, SOME ON PAN PAPER:

- ① STACK ART CORRECTLY
- ② GENTLY FOLD ALL PAN PAPER OVER THE TOP AND PUT INTO SCENE FOLDER.



THIS MAKES SCENE EASY TO OPEN UP AND LOOK AT WHEN IT GOES TO NXT. PERSON.





EXAMPLE  
LAYOUT



OK  
KH





EXAMPLE  
LAYOUT

~~OK!!!~~



# KING OF THE HILL

CODE #KING OF THE HILL LAYOUT TEST

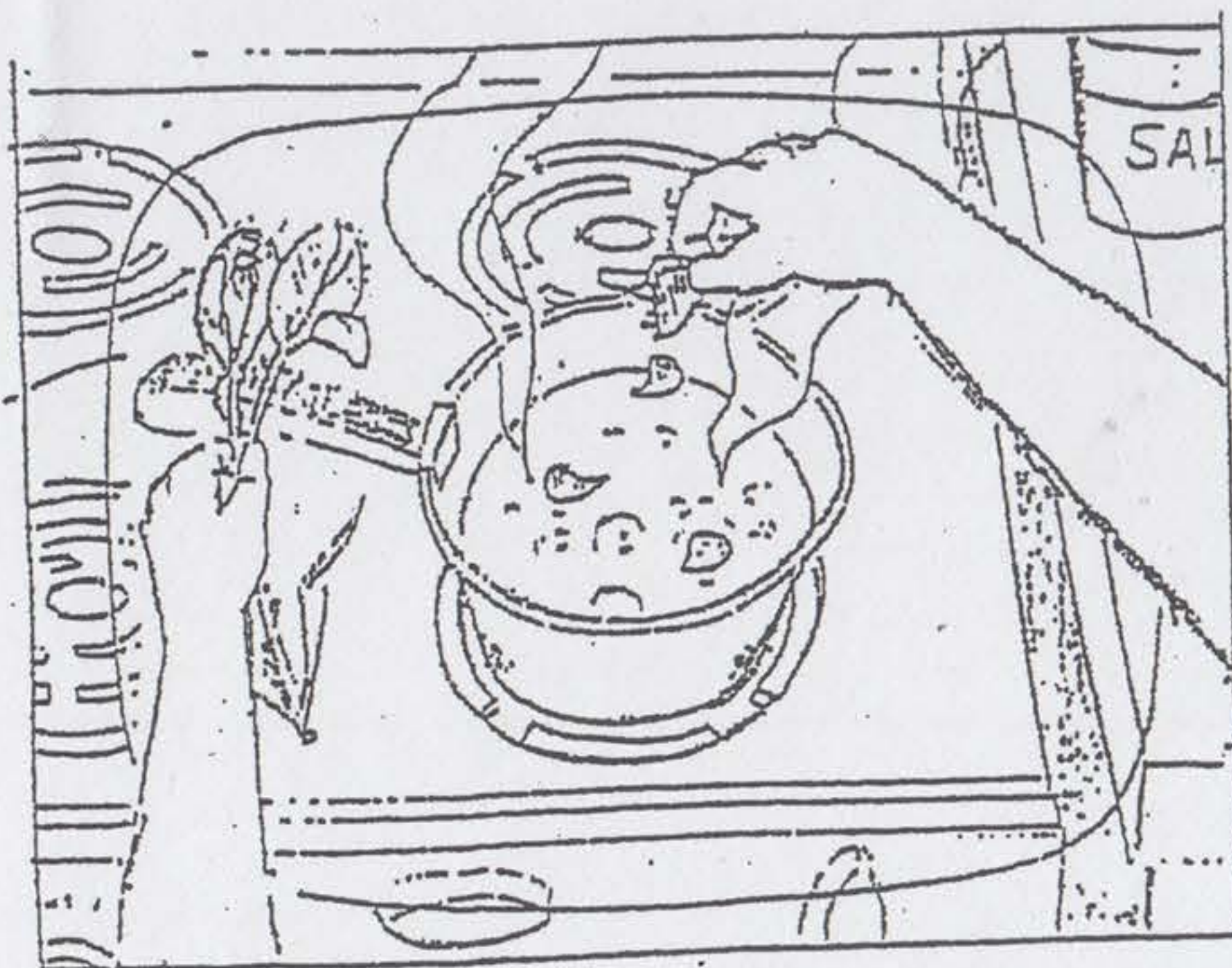
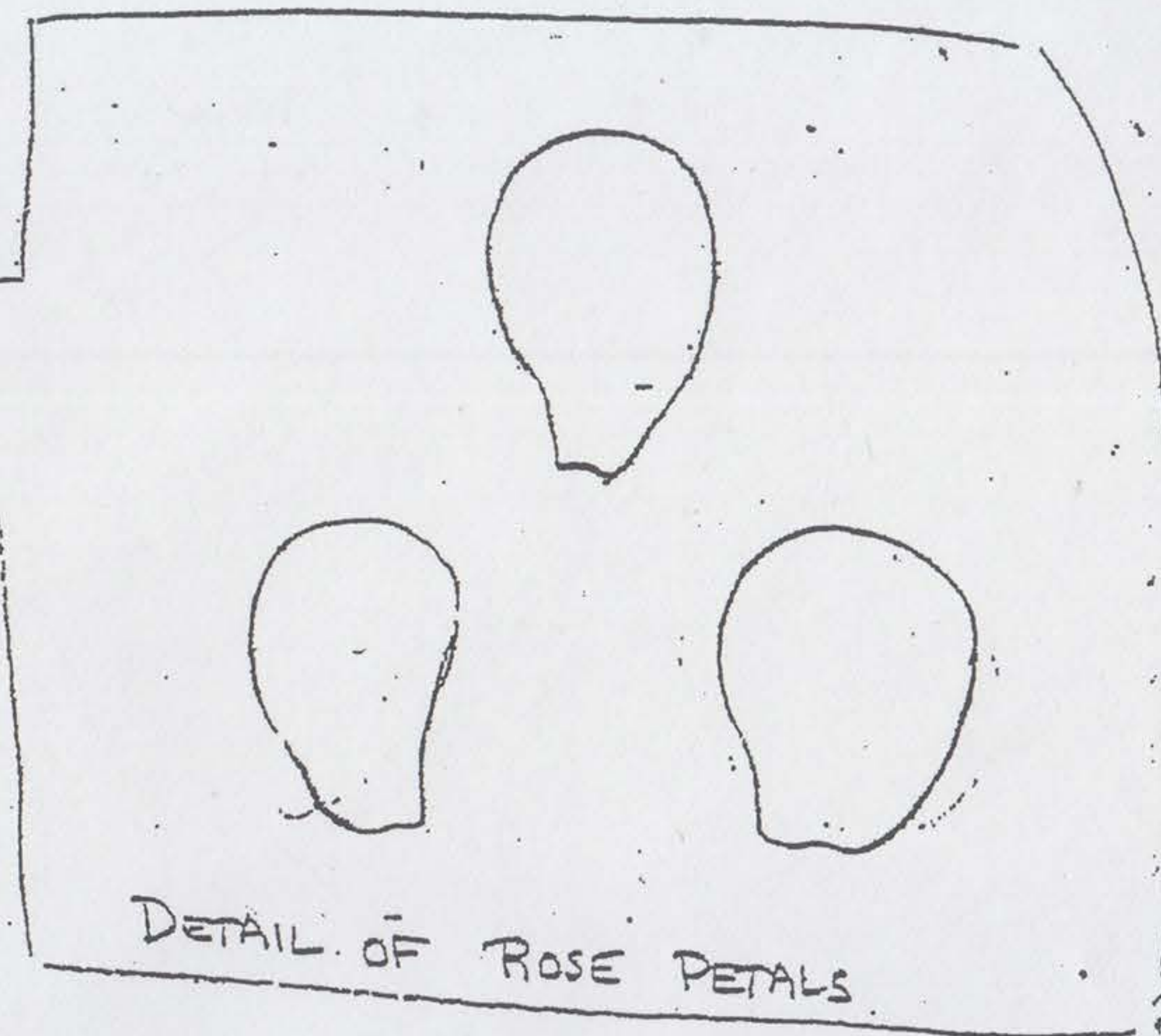
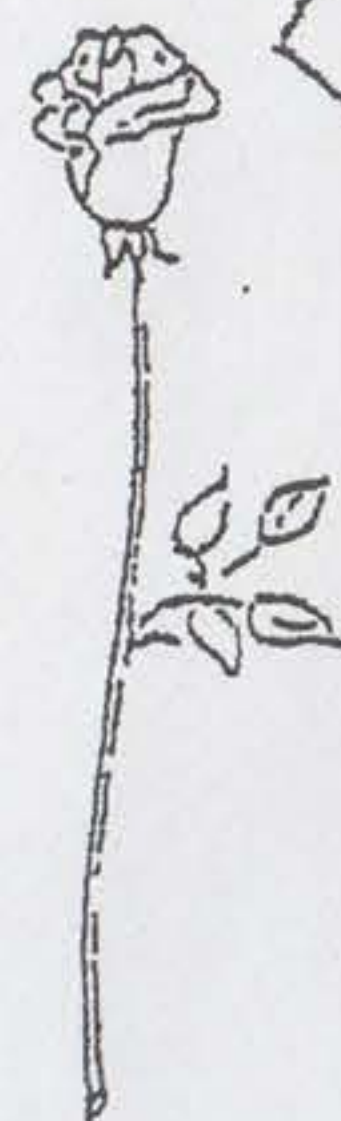
LINE #

FINAL-- ARTIST

PROP

DESCRIPTION:

SE AND ROSE PETALS





# KING OF THE HILL

CODE #KING OF THE HILL LAYOUT TEST

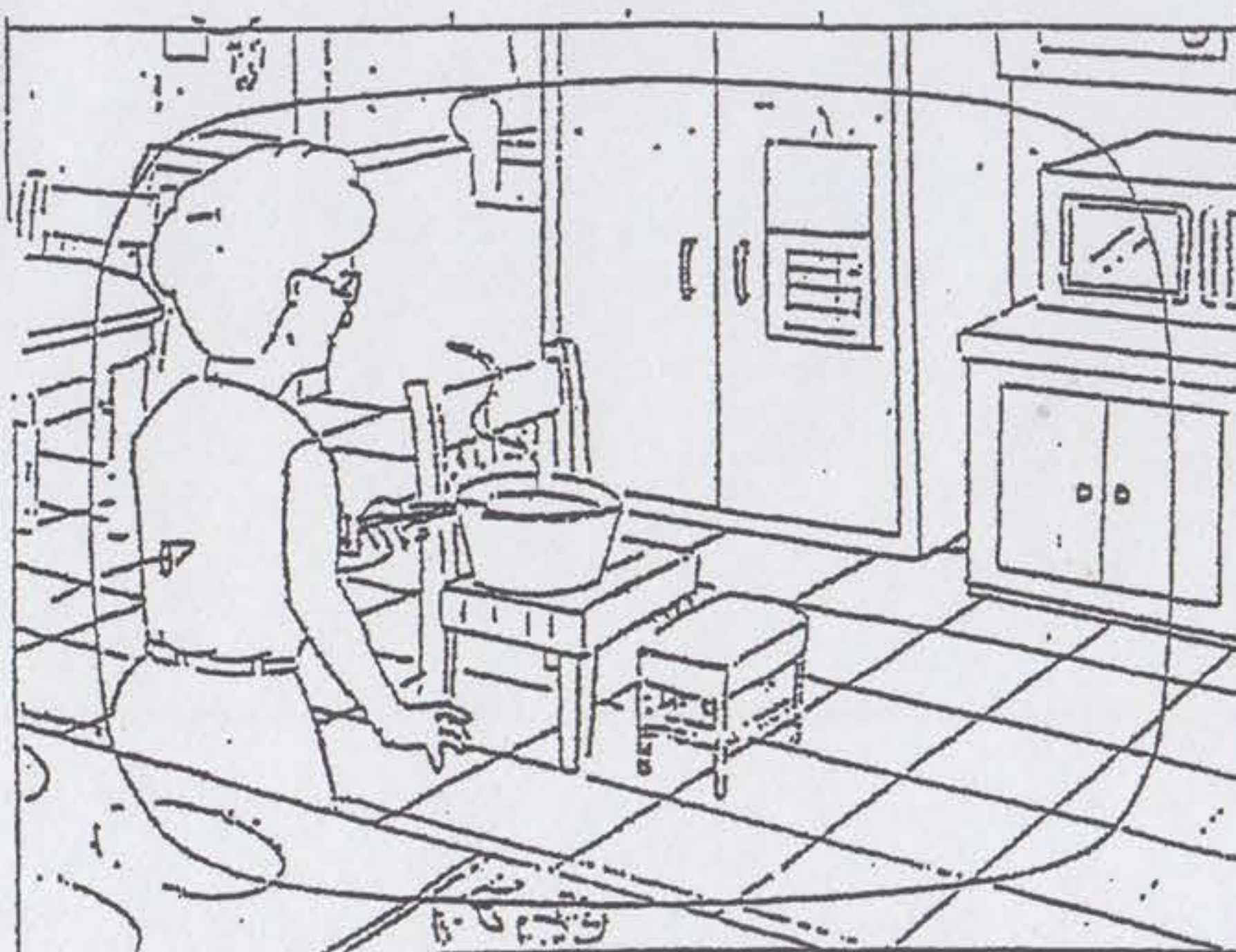
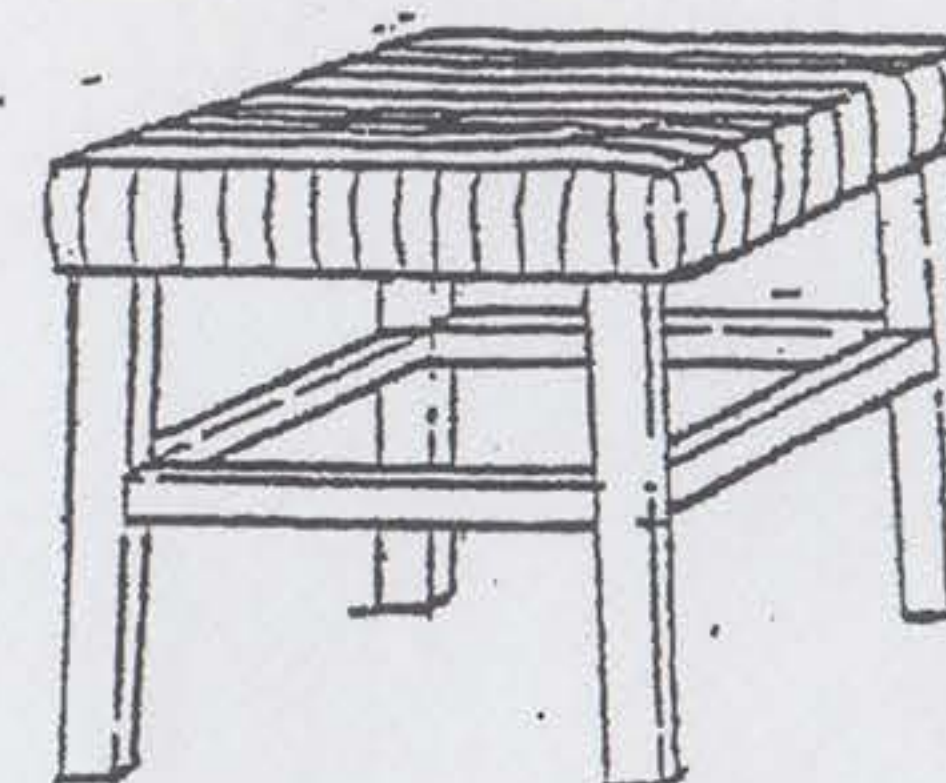
ENE #

TE FINAL-- ARTIST

PROP

SCRIPTION:

OT STOOL





# KING OF THE HILL

CODE #KING OF THE HILL LAYOUT TEST

ENE #

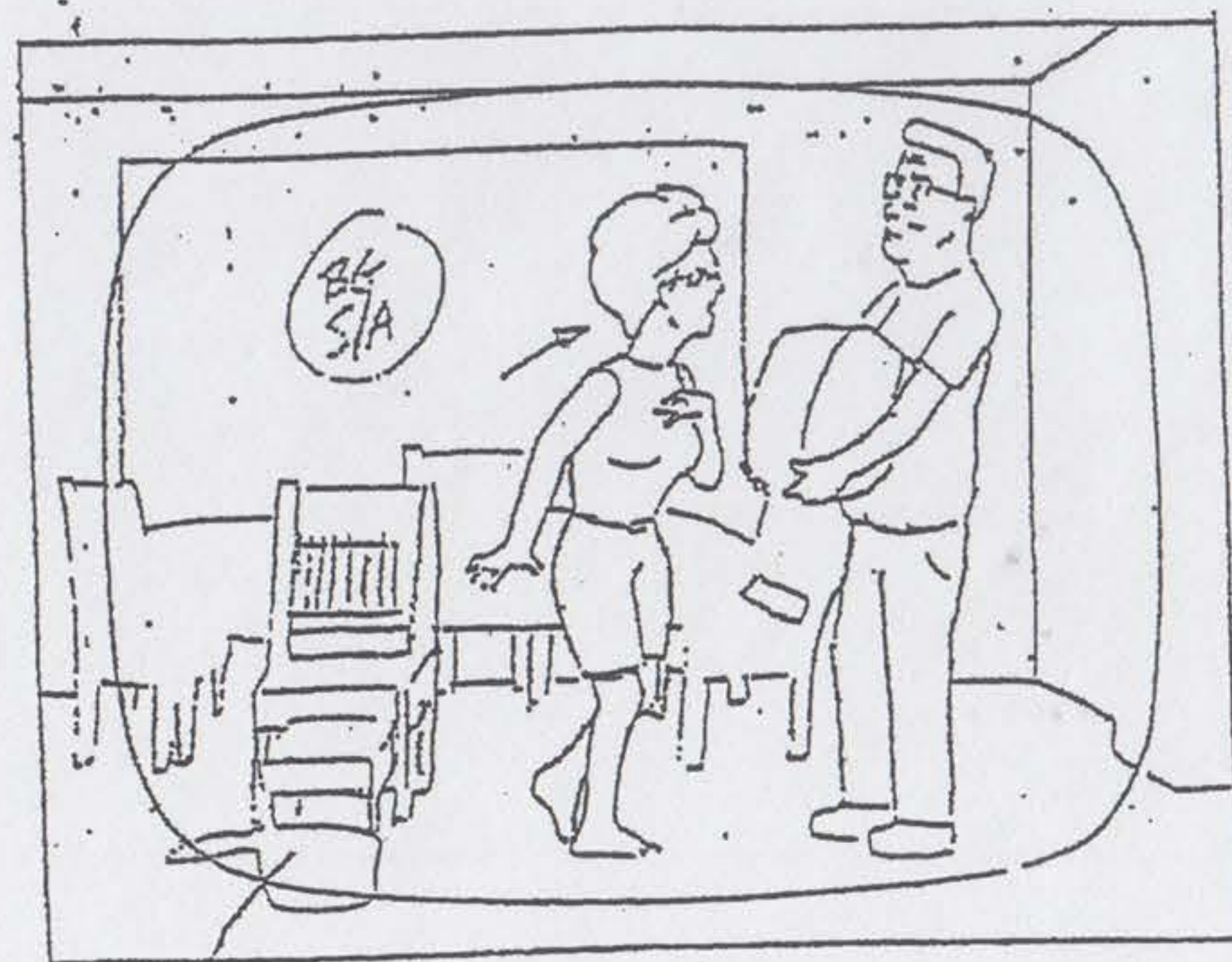
TE FINAL--

ARTIST

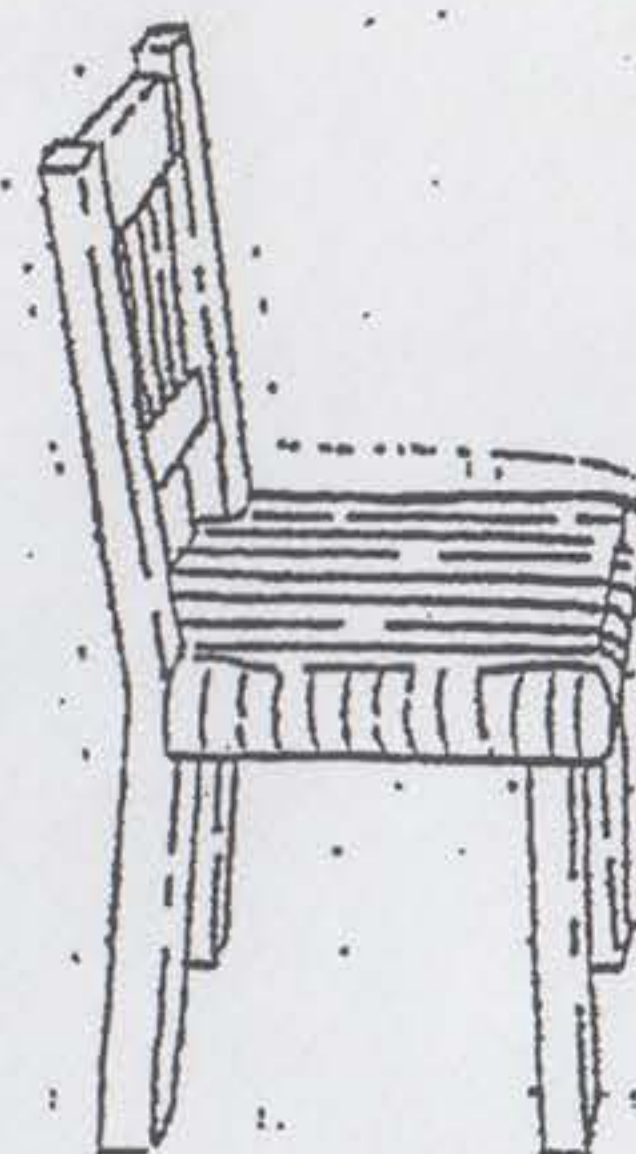
PROP

SCRIPTION:

LL'S KITCHEN CHAIR



SIZE REF.

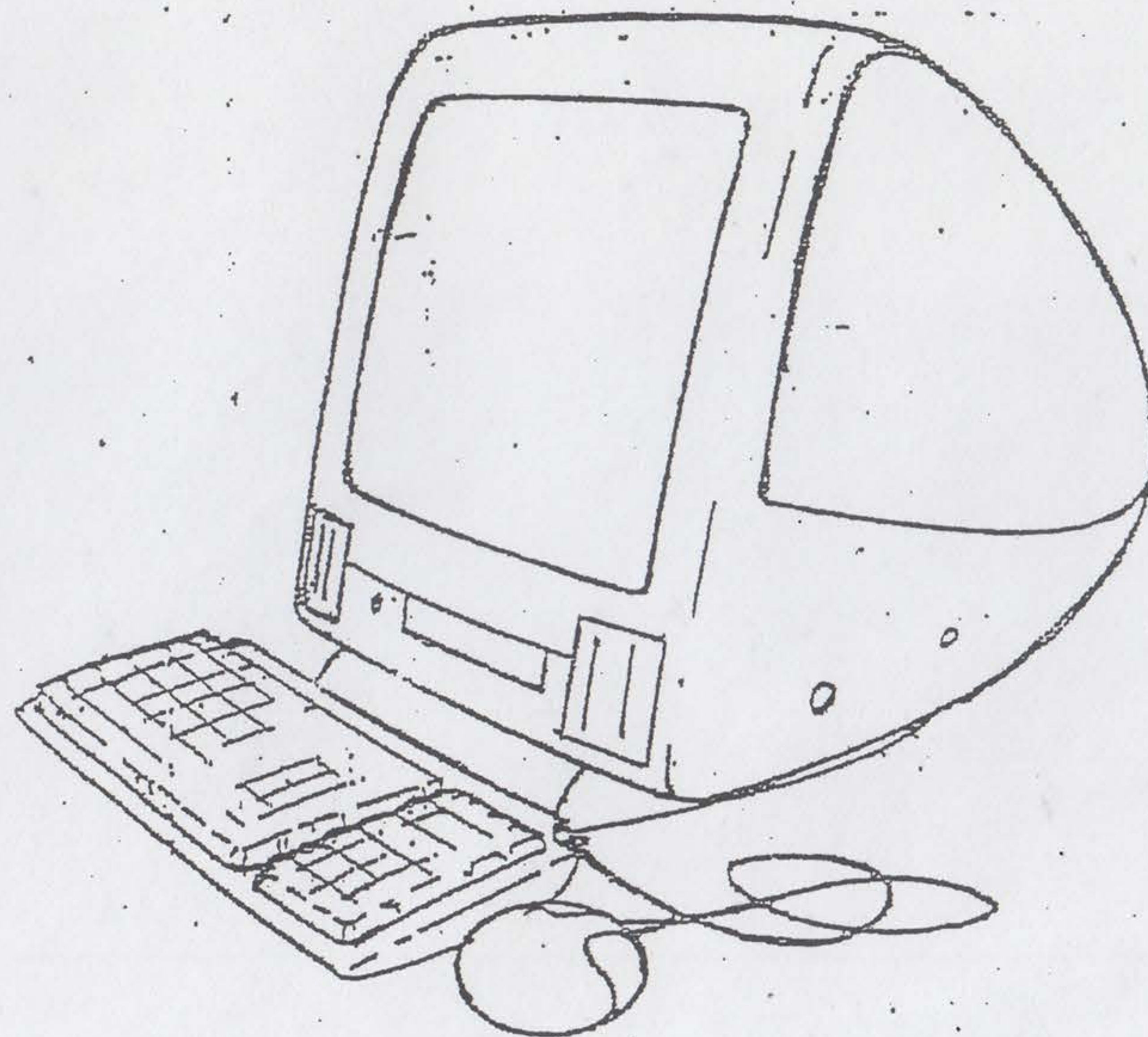




|                                    |        |
|------------------------------------|--------|
| KING OF THE HILL                   |        |
| CODE #KING OF THE HILL LAYOUT TEST |        |
| LINE #                             |        |
| E FINAL—                           | ARTIST |
| PROP                               |        |
| DESCRIPTION:                       |        |
| GGY'S IMAC                         |        |



SIZE REF.

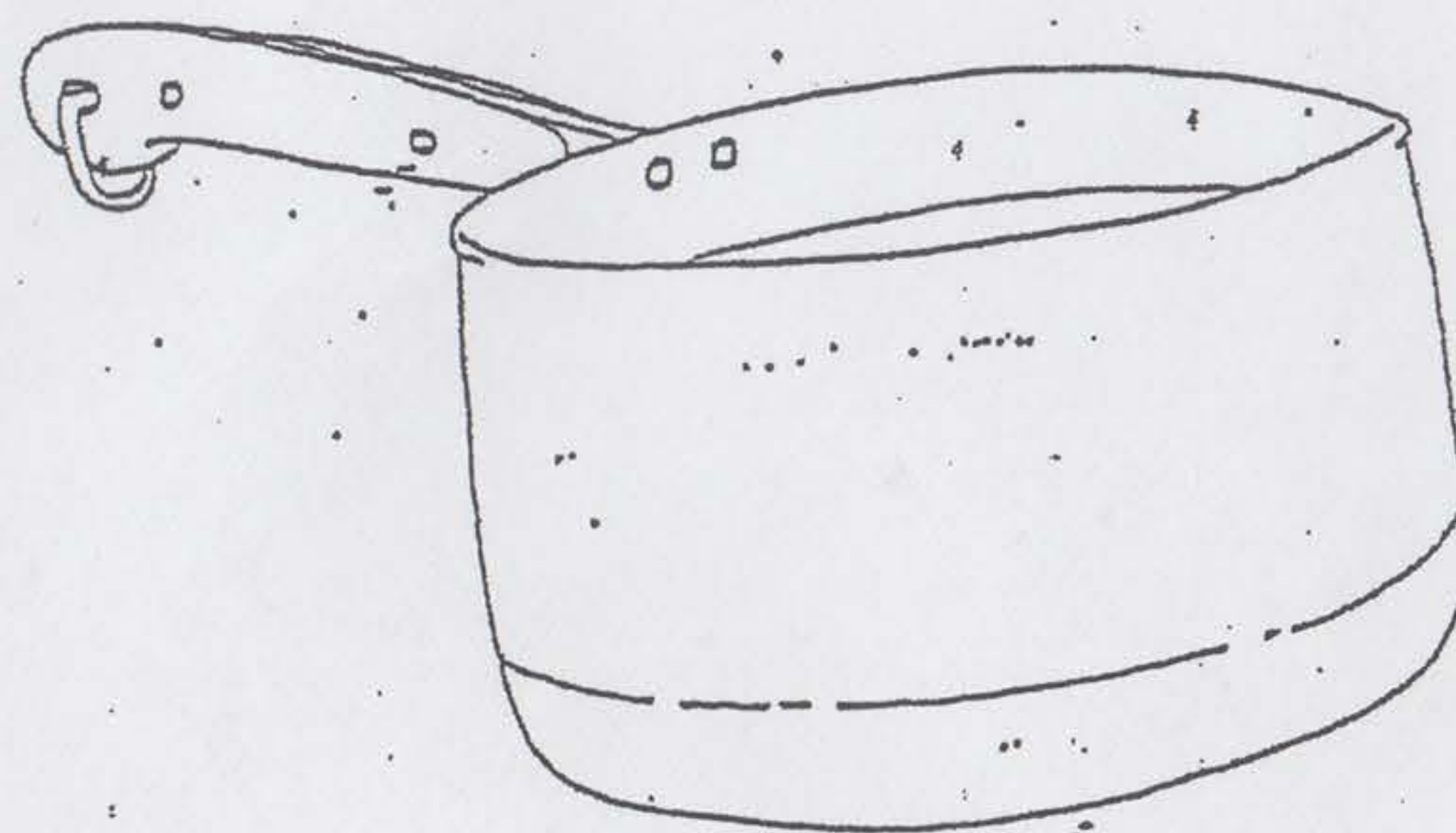




|                                    |        |
|------------------------------------|--------|
| KING OF THE HILL                   |        |
| CODE #KING OF THE HILL LAYOUT TEST |        |
| E #                                |        |
| FINAL--                            | ARTIST |
| PROP                               |        |
| DESCRIPTION:                       |        |

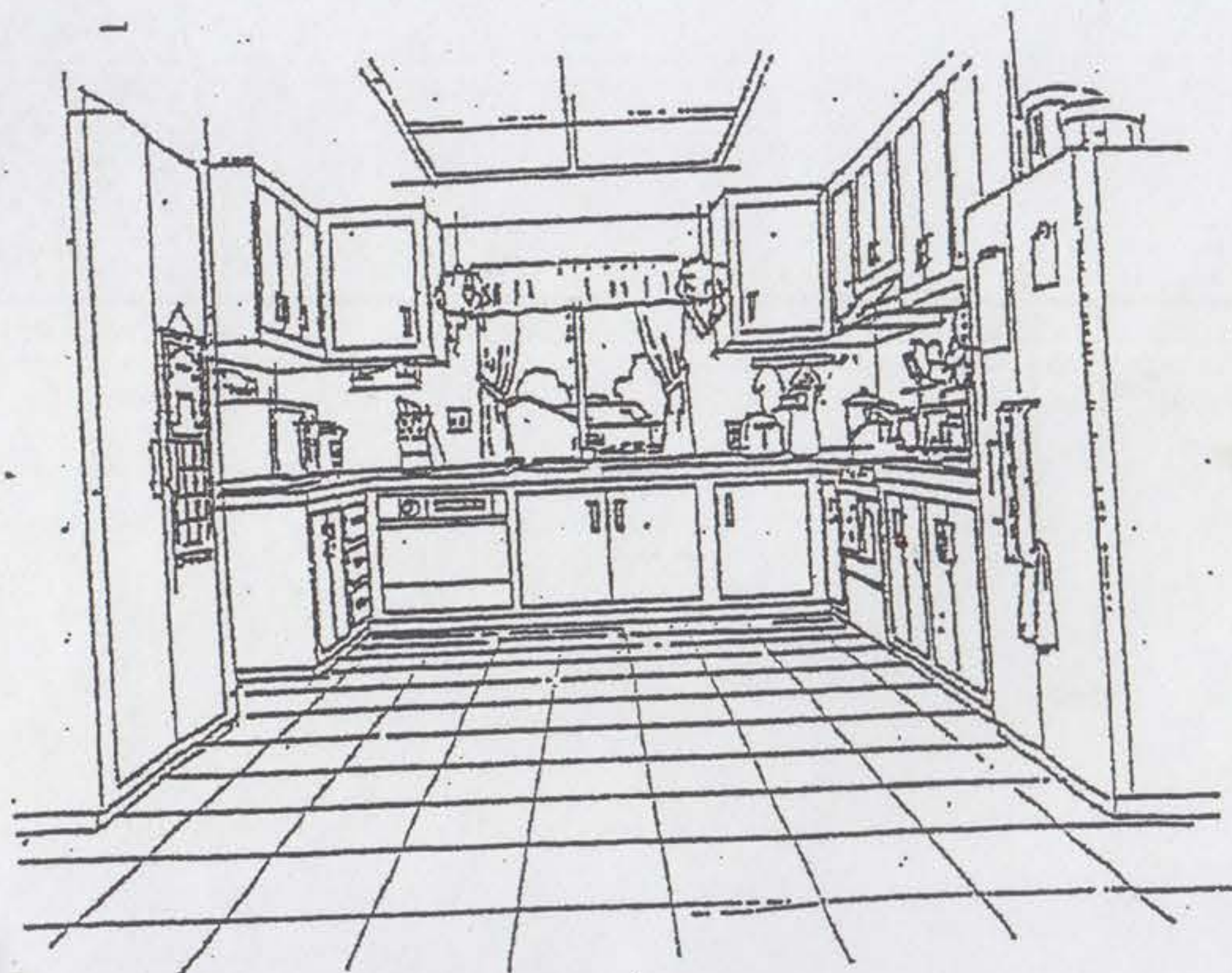


SIZE REF.

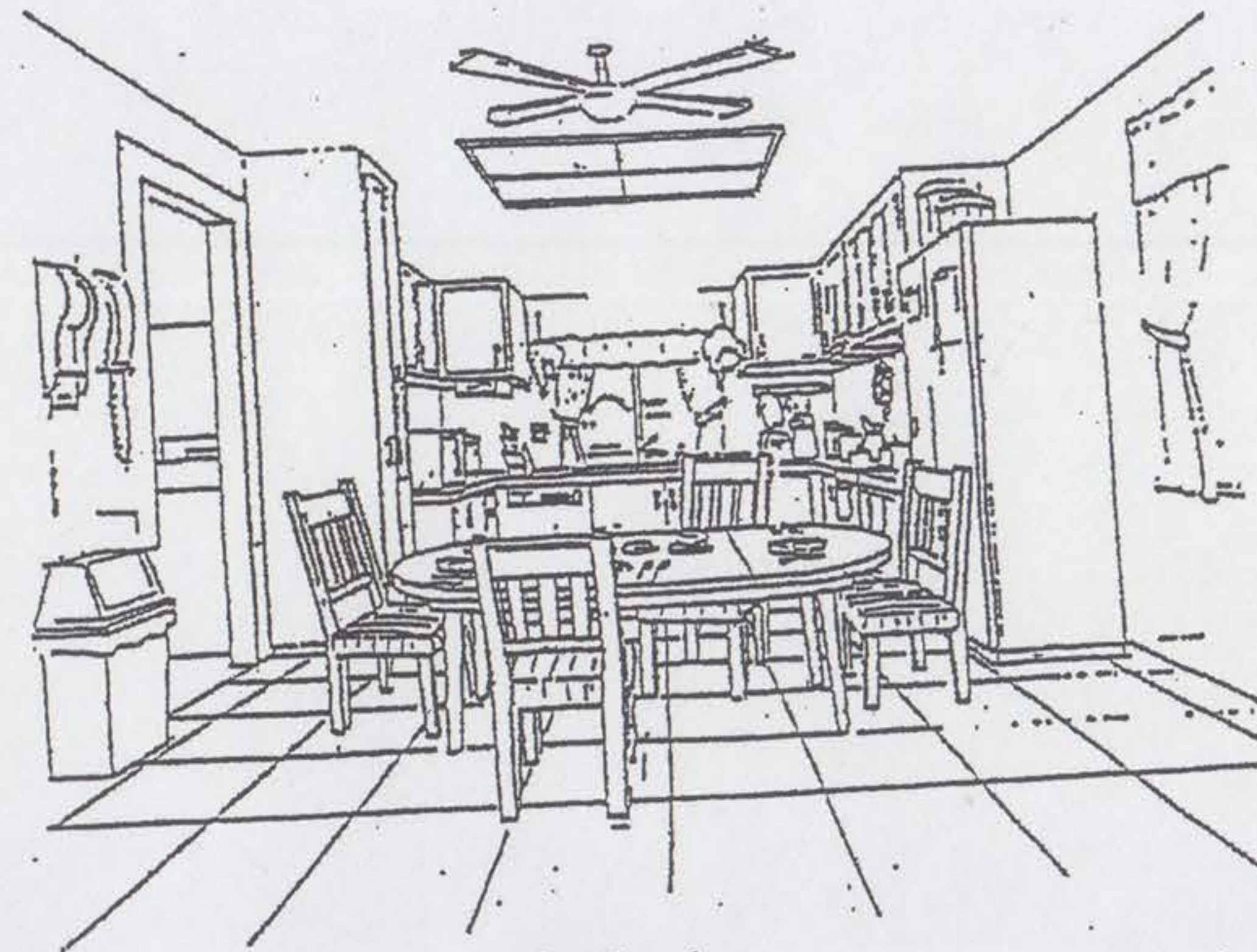




# THE HILL'S KITCHEN



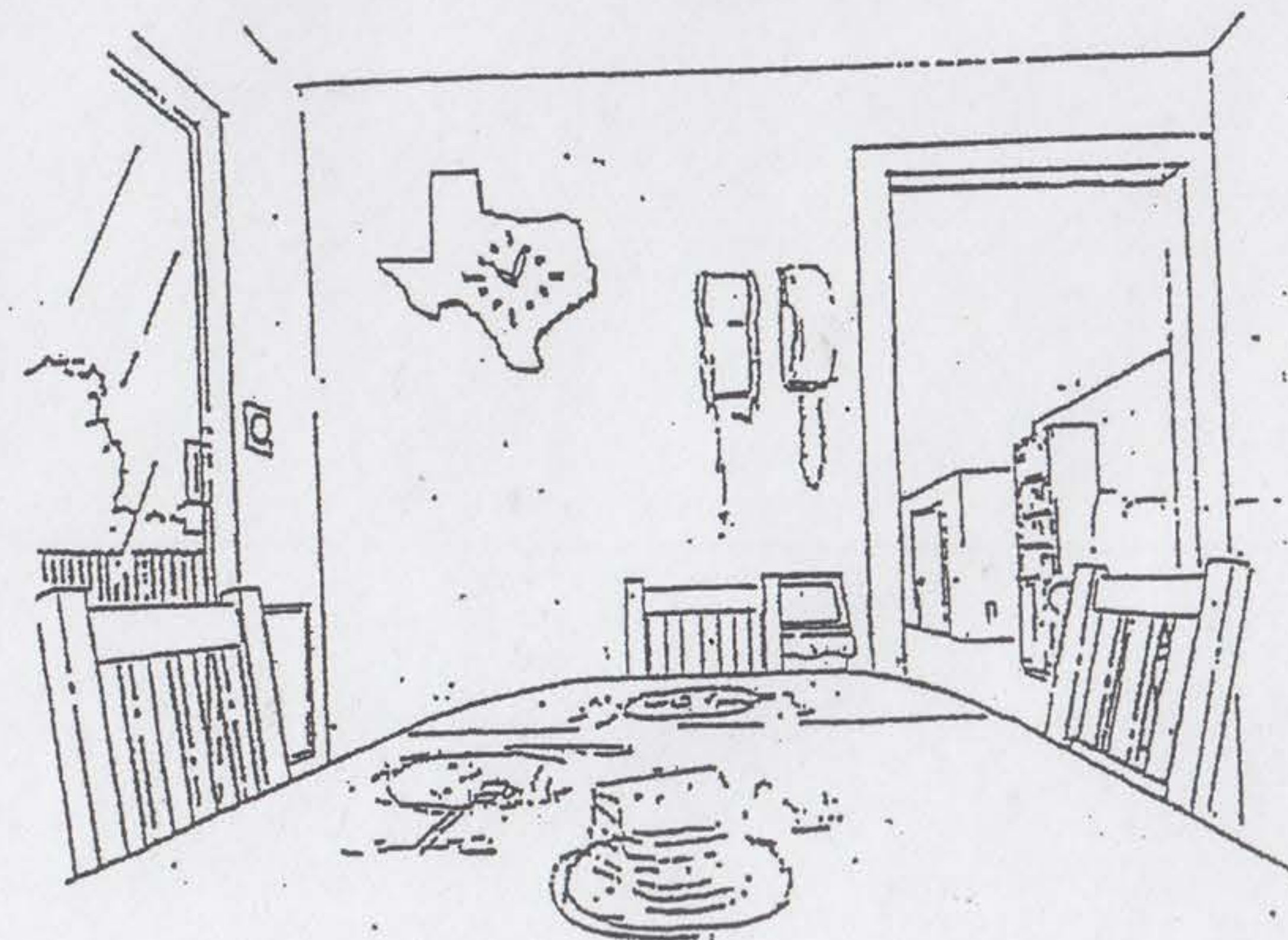
K316 BG 103



K321 BG 101



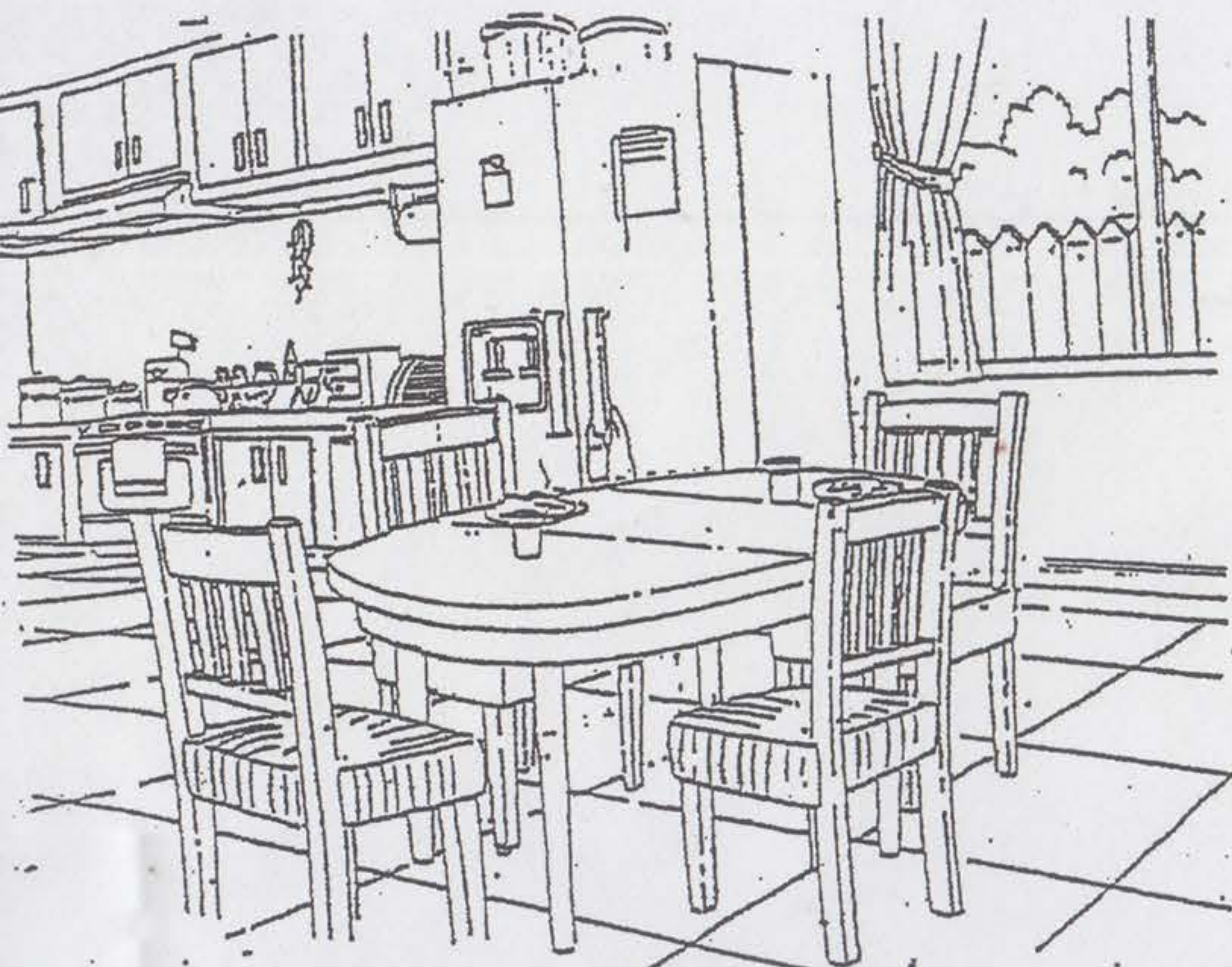
K321 BG 104



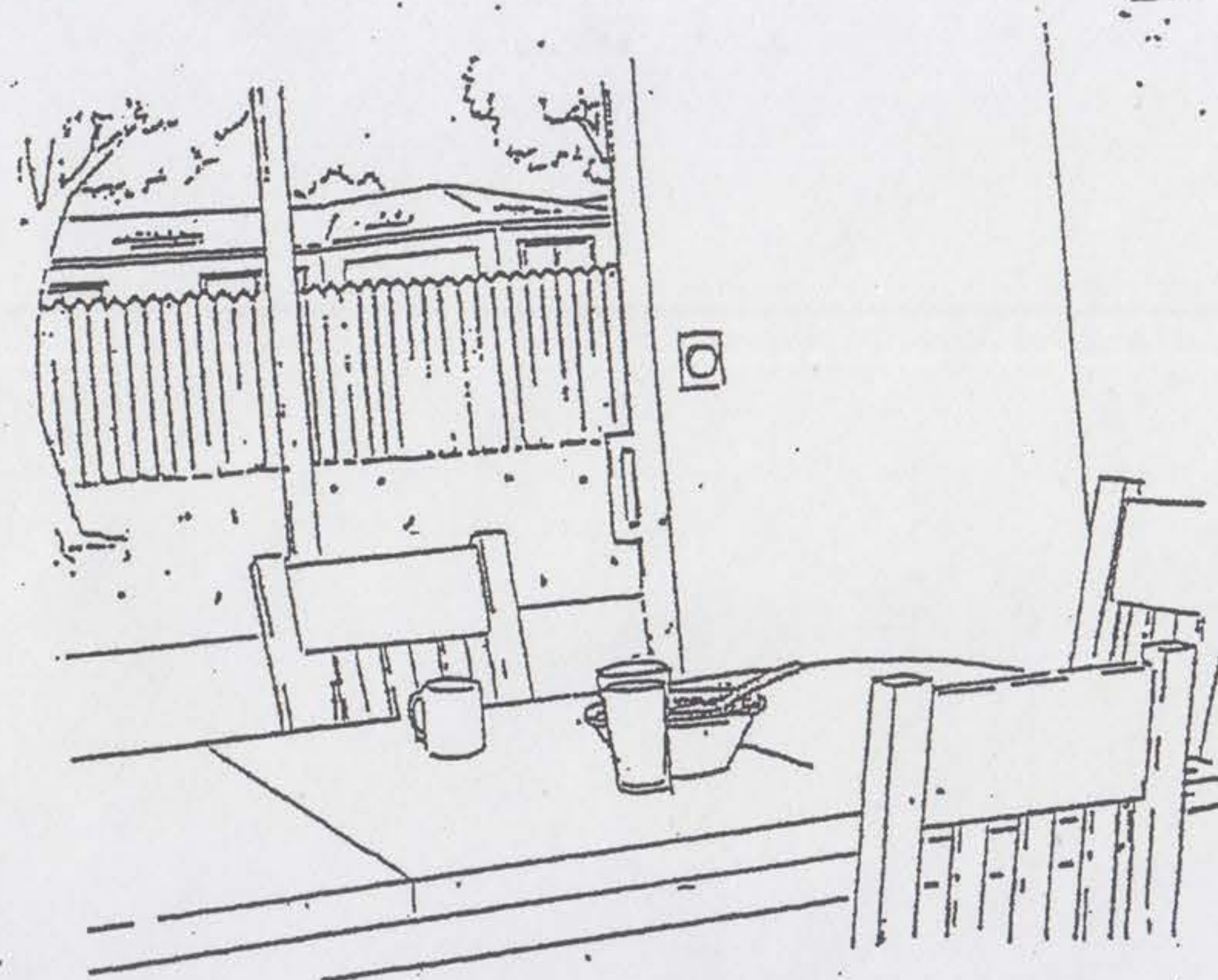
K321 BG 106



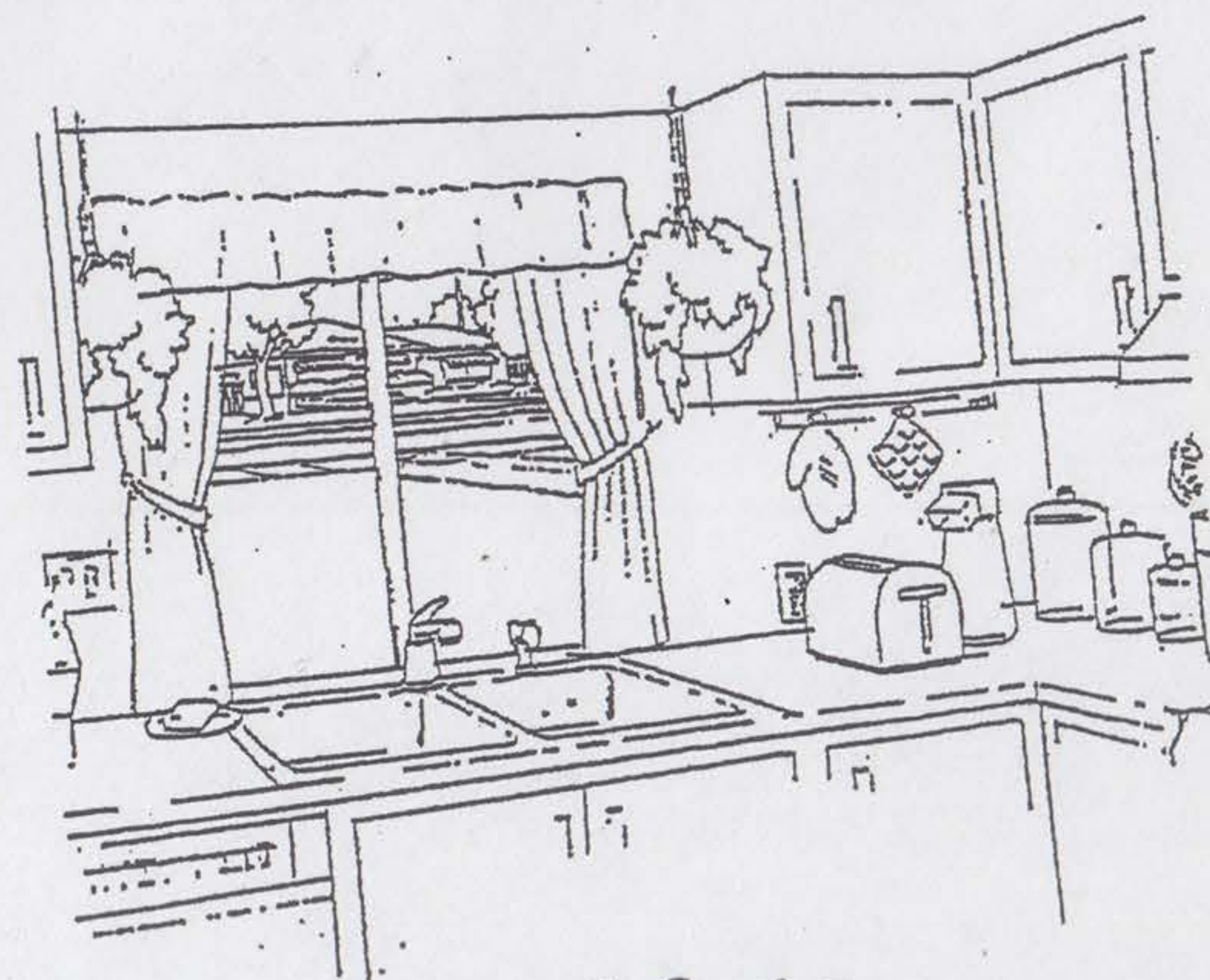
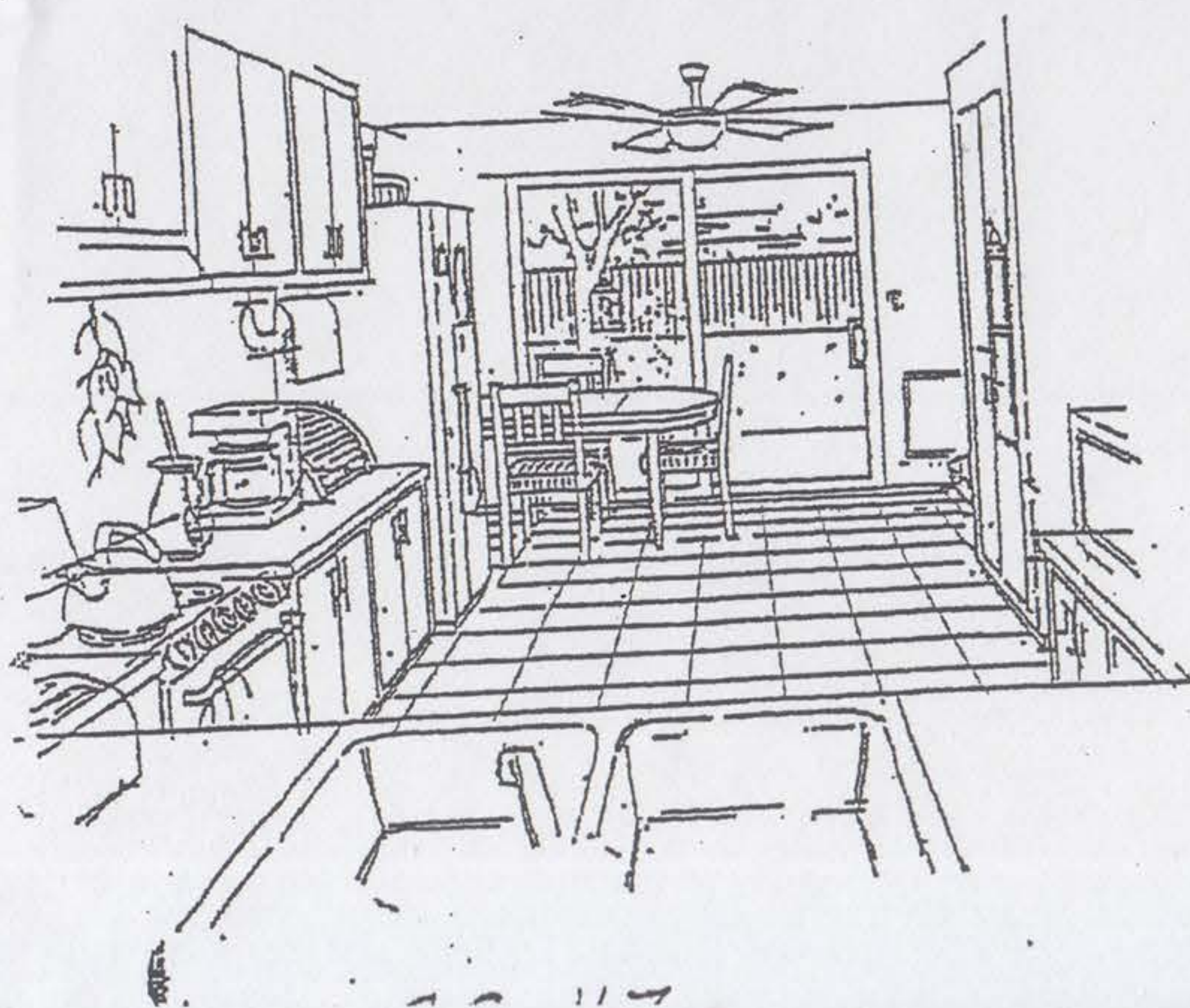
# THE HILL'S KITCHEN



K314 BG 134



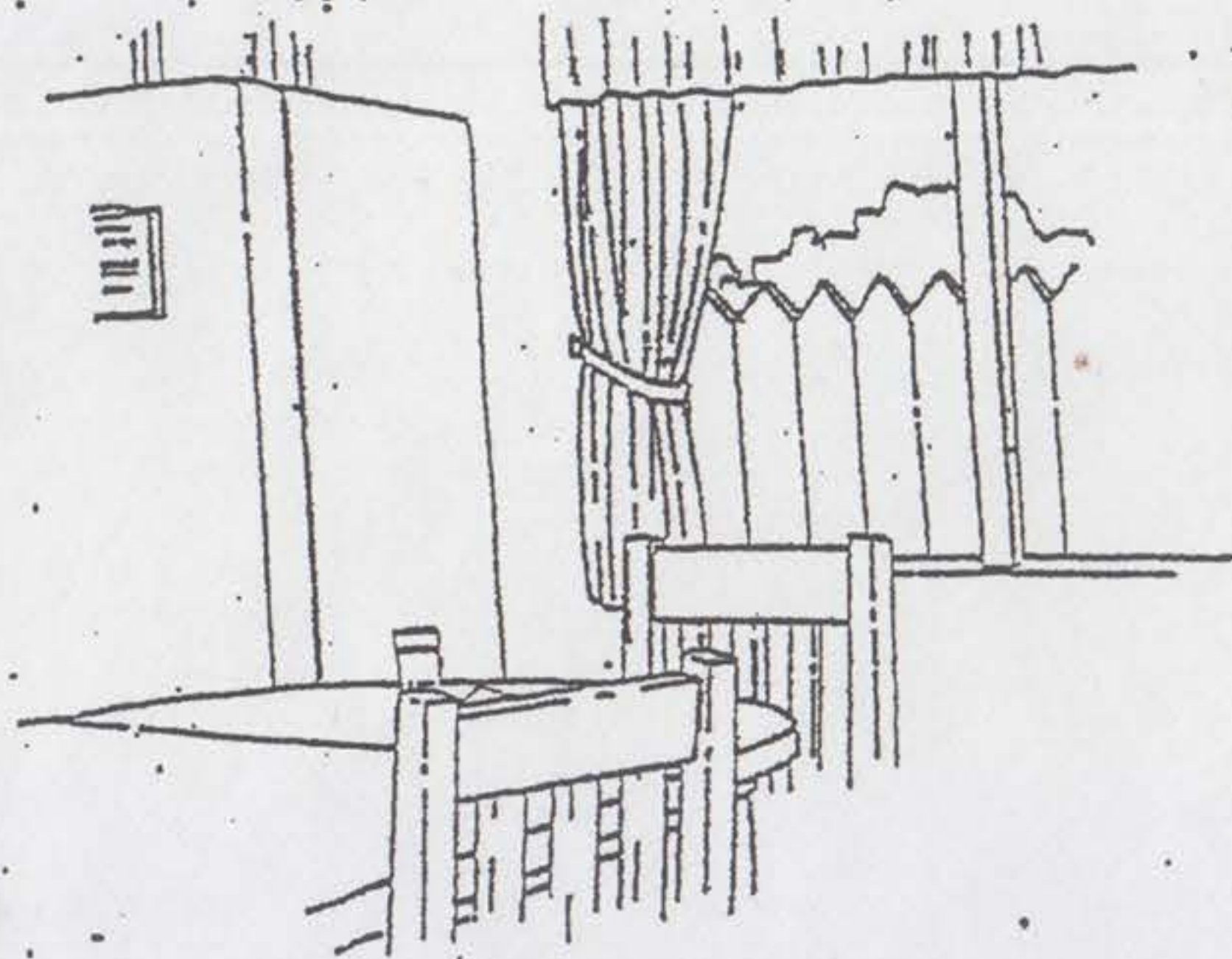
K313 BG 119



K313 BG 53



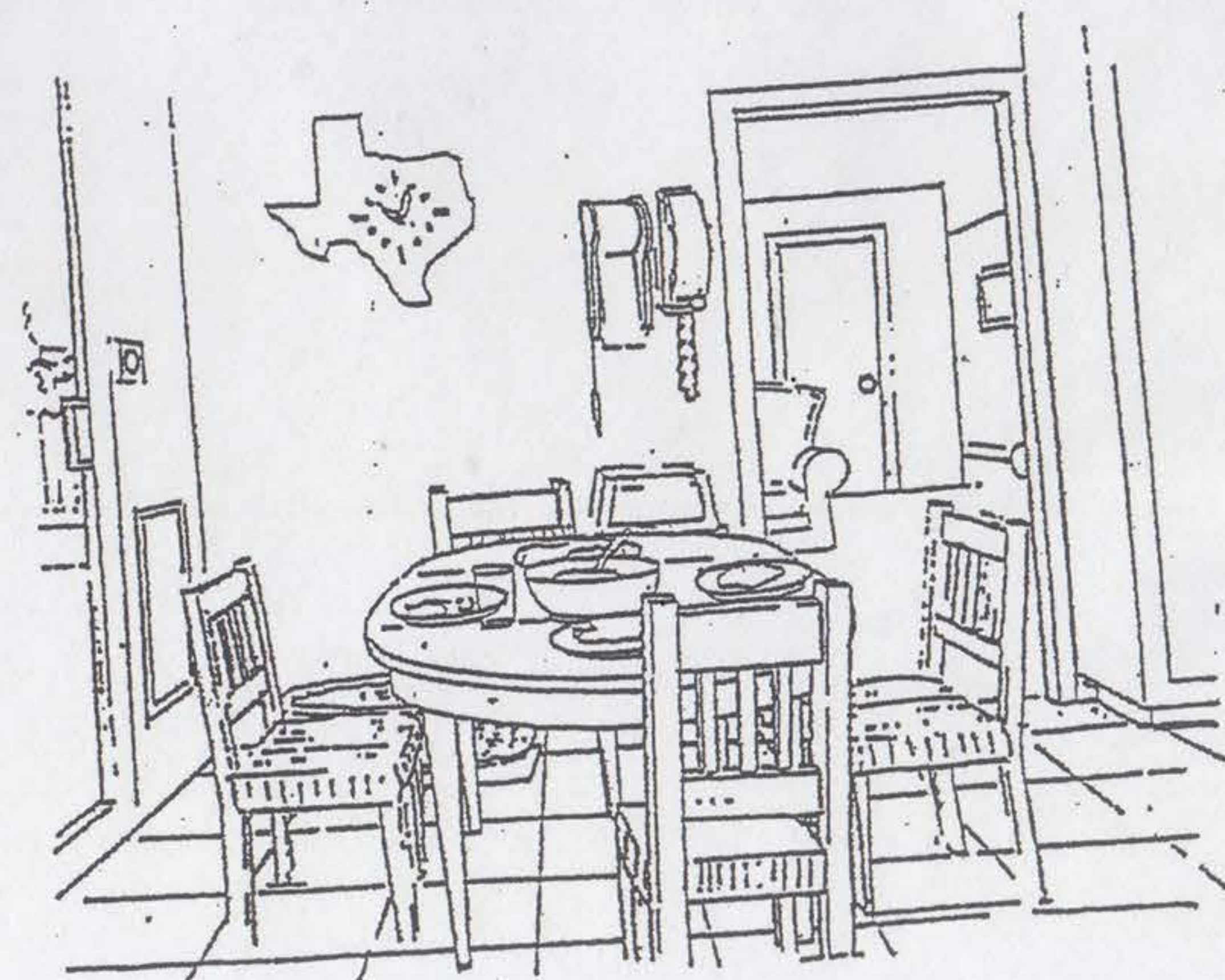
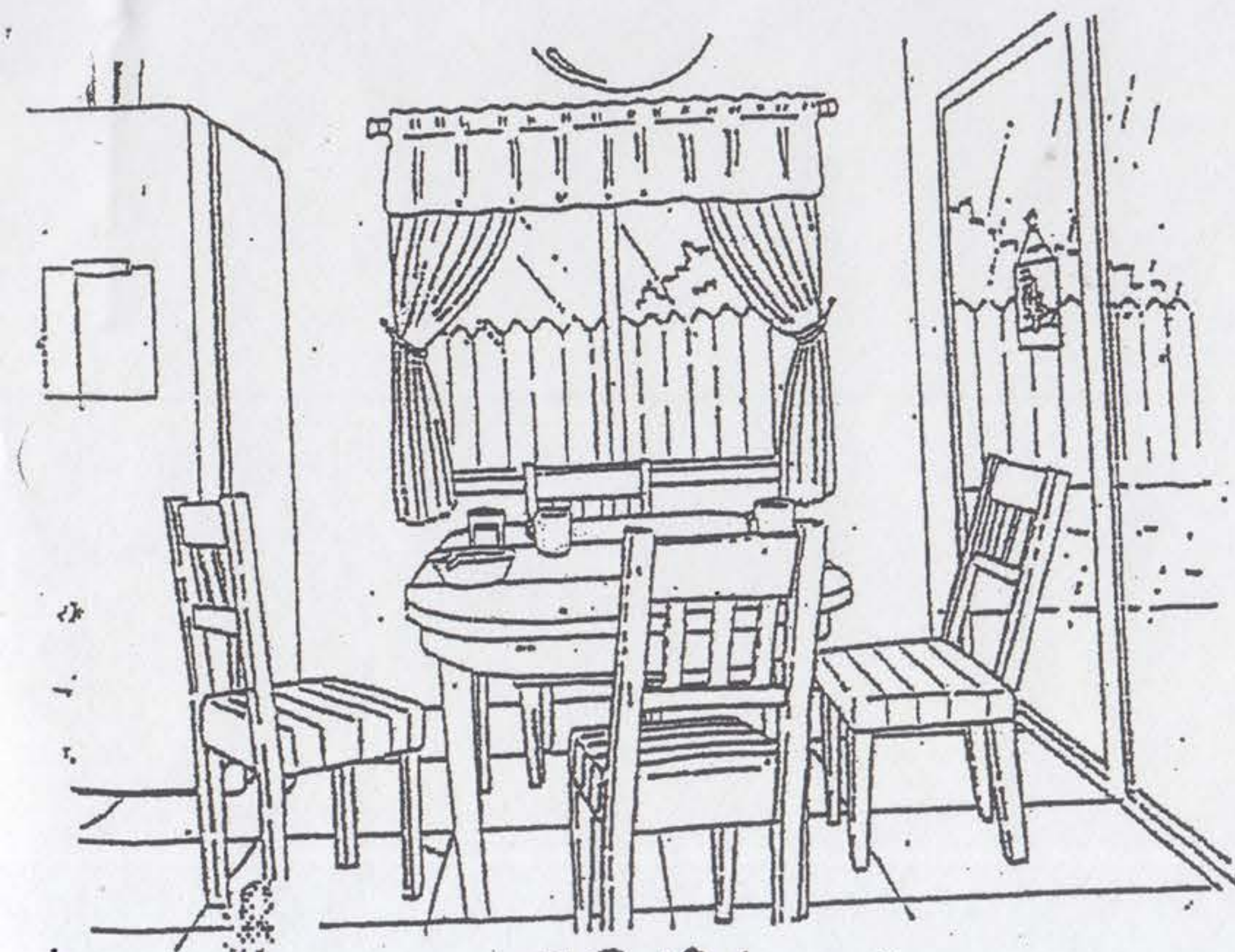
# THE HILL'S KITCHEN



K314 BG 132



K321 BG 102



K214 BG 130